1850
Apr. 29
LoSoH

CATALOGUE

OF A PORTION OF

THE MAGNIFICENT COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

A DISTINGUISHED AMATEUR;

COMPRISING

THE WORKS OF

THE MOST EMINENT ENGRAVERS

OF THE

ANCIENT AND MODERN

ITALIAN, GERMAN, DUTCH, FLEMISH, FRENCH,

AND ENGLISH SCHOOLS,

THE WHOLE BEING OF THE VERY HIGHEST QUALITY,

BOTH AS TO IMPRESSION AND CONDITION.

TOGETHER WITH

SOME SUPERB DRAWINGS

BY

THE MOST CELEBRATED MASTERS

OF THE

DIFFERENT SCHOOLS OF EUROPE.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & CO.

L. 19833

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On MONDAY, 29th of APRIL, 1850, and Eight following Days,

(Sunday excepted) at One o'Clock precisely each Day.

To be Viewed Four Days before the Sale, and Catalogues had at the Place of Sale;

And on the Continent;—at Amsterdam, of M. M. François Buffa et Fils, *Kalverstraat;* Bonn, M. Weber, *New Thor, No.* 56; Bruxelles, M. M. Weber et Vander Kolk, 19, *Galerie du Roi, Passage St. Hubert;* Leipsic, M. Rudolph Weigel; Manheim, M. M. Artaria et Fontaine; Paris, M. Defer, 19, *Quai Voltaire,* and Mr. E. Rutter, 10, *Rue Louis le Grand;* Vienna, M. M. Artaria et Cie., *Kholmarkt.*

J. Davy & Sons, Printers, 137, Long Acre, London.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders; the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expence, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. S. LEIGH SOTHEBY and JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,
Wellington Street, Strand.

No 12 of Twelve on large paper

CATALOGUE

OF

A PORTION OF THE

MAGNIFICENT COLLECTION

OF A

DISTINGUISHED AMATEUR.

FIRST DAY'S SALE.

The numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre Graveur.

CHERUBINO ALBERTI.

LOT					
1	The Expulsion of Adam and Eve, after *Caravaggio* (2); and two of the Figures from Michael Angelo's Last Judgment (67, 68), *remarkably fine*	3	.	10	E & C
2	A Sibyl (74); The Delphic Sibyl (75); Prophets (76, 77), *unfinished plates, all after Michael Angelo, and extremely fine*	4	.	14	do
3	Prometheus, after *Michael Angelo*, (92), *before the dedication;* The Seasons, after *Caravaggio* (101, 104); Perseus and the Head of Medusa (111), *proof before the inscription*, &c., *very fine*	7	.	9	do
4	Angels, after *Caravaggio* (131); Famè (137), *proof before the address;* other subjects (138, 141, 153), &c., *very fine*	6	.	6	Hanson

H. ALDEGRAVER.

5	Set of the Parable of the Good Samaritan (40—43); Combat between the Greeks and Trojans (70); and a Triton and Sea-Nymphs (201), *extremely fine*	6	.	8	Lowell

2 7 .

6 Portrait of John of Leyden, King of the Anabaptists at Munster, *Le Prophète*, (182)
VERY FINE AND EXTREMELY RARE 1

7 Portrait of Bernard Knipperdolling, one of the Chiefs of the Anabaptists at Munster (183)
BRILLIANT IMPRESSION AND EXTREMELY RARE 1

8 Portrait of Martin Luther (184),
BEAUTIFUL IMPRESSION, AND IN THE MOST PERFECT CONDITION . . 1

ALBERT ALTDORFER.

9 Christ expelling the Money-Changers (6); The Virgin and Child (14); St. Jerome (22); Tritons, &c. (31); Dido (42); and the Portrait of Martin Luther (61), *extremely fine* . . 6

F. AMATI.

10 St. Christopher (4), *first state before the inscription* 1

C. PLOOS VAN AMSTEL.

11 A SELECTION OF SOME OF THE BEST SUBJECTS FROM THE CELEBRATED WORK OF THIS EMINENT AMATEUR, CONTAINING ADMIRABLE FAC-SIMILES OF THE DRAWINGS OF BERGHEM, GERARD DOUW, OSTADE, REMBRANDT, AND OTHER DUTCH MASTERS, ORIGINAL IMPRESSIONS, *in a portfolio* . 47

ZOAN ANDREA.

12 Seven Cupids with two Rams, with a rocky Landscape in the background (14)
VERY FINE AND EXTREMELY RARE 1

ANONYMOUS MASTERS.

13 Cupids, Sea Monsters, &c. *fine* 14

14 Combat of Marine Deities (5); Boys with a Dog (4); a Child (5); Cupid (6); and Children playing (8, 10), *very fine, described by Bartsch in his tenth volume* 6

15 Man and Woman (12); Standard Bearer (13); Ornaments (15, 16, 22, 31), &c., *very fine and rare* 7

16 Head of a Warrior (28); Ornaments (34, 35, 42), &c. *very fine and rare* . 5

14 . 7 . 6 .

17 The Destruction of Pharaoh, and Two Battle Pieces, *by German Masters of the 16th century, unknown to Bartsch, extremely fine and rare* 3 . 8 . Harmon

18 Small Prints of Ornaments, *by anonymous German masters of the 16th century, unknown to Bartsch, very rare* 5 . 1 . Weber

19 Similar Ornaments, by *unknown German Artists*, &c., *fine* 6 . 2 . Evans

G. AUDRAN.

20 Time discovering Truth, after N. POUSSIN,
FIRST STATE, *before the drapery on the figure of Truth*, VERY FINE AND RARE 1 . 15 . do

CAPTAIN BAILLIE, &c.

21 L'Histoire touchante, after *Rembrandt;* and the Duke of Marlborough's Children, by *Barney, fine proof* 2 . 4 . Tassie

BAKHUIZEN

22 Views of Amsterdam with shipping, &c. (1, 3, 5) *extremely fine* . . 3 1 3 . Meyer

BALDINI.

23 Two of the Tarocchi Cards, Gramatica (38), and Mercurio (59), *fine and rare, but the inscriptions have been cut off* 2 1 3 Col.

24 TEN CUPIDS IN A VINEYARD GATHERING GRAPES AND MAKING WINE,
A MOST BEAUTIFUL PRINT, UNDESCRIBED AND PROBABLY UNIQUE . 1 13 13 . do

BALECHOU.

25 ST. GENEVIÈVE, AFTER VANLOO,
BRILLIANT PROOF BEFORE ANY LETTERS, *and with the marks of the Graver in the margin*, EXTREMELY RARE 1 16 . . Mahoney

26 THE STORM, AFTER VERNET,
BRILLIANT IMPRESSION OF THE FIRST STATE, with the word *Compagine* instead of *Compagnie*, before the address and other alterations, VERY RARE 1 3 5 . Col.

F. BARLOW.

27 Portrait of E. Benlowes in an oval of palm leaves, *an etching, very fine and rare* . 1 . 11 . Evans

BARTOLOZZI.

28 The Virgin and Child; infant Saviour sleeping, and Portrait of Guercino, *fine proofs* . 3 . 7 . do

41 . 14 . 6 .

29 THE DIPLOMA OF THE ROYAL ACADEMY, after *Cipriani*, EXTREMELY FINE AND VERY RARE 1

30 THE SILENCE, AFTER CARACCI, SUPERB PROOF BEFORE ANY LETTERS 1

31 MARY QUEEN OF SCOTS AND HER SON, *after Zuccaro extremely fine proof* 1

N. BEATRICI.

32 Antique Statue of Ocean (97), BRILLIANT FIRST STATE, BEFORE THE PLATE WAS REDUCED, *measuring* 15 *p.* 6 *l. wide, by* 11 *p.* 5 *l. high, unknown to Bartsch, and* PROBABLY UNIQUE 1

33 St. Paul, *undescribed;* Church of St. Peter's, by *Abaccio*, &c. *fine* 4

J. BECKET.

34 Portrait of Lady Williams, *whole length, very fine* 1

CORNELIUS BEGA.

35 Figures of Men and Women (2, 10, 11, 12, 13, 21, 24, 25), *extremely fine* 8

36 Peasants drinking, Interiors, &c. (29, 30, 33, 35) *extremely fine* 4

B. BEHAM.

37 Portrait of Charles V, probably after *Titian* (60) FIRST STATE, *before the monogram, very fine and rare* 1

38 Portrait of the Emperor Ferdinand I. (61) FIRST STATE, *brilliant impression and very rare* 1

H. S. BEHAM.

39 St. Jerome (60, 62); St. Anthony (64), *first and second states, before and with the monogram, undescribed;* and St. Sebald (65), *first state, before the plate was reduced, extremely fine and rare* 5

40 Achilles and Hector (68); Dido, after *Raffaelle* (80); Trajan and Domitia (83, 84); The Judgment of Paris (89); and a Battle (95), *first state, remarkably fine* 6

41 The Labours of Hercules (96—107) *an extremely fine set, but wanting* No. 105 11

42 The Triumph (143); Death surprising a Female (146), and the Three Women and Death (151), *sujets libres;* Vases (239, 240, 241), *extremely fine* 7

59 12 6

43 Designs for Columns (247-251); Corinthian Column (252), *first and second states*, &c., *very fine* . 9 . 18 . Mitchell

BEICH.

44 Rocky Landscapes with Waterfalls, &c., *fine* . 4 . 4 . Evans

J. BEIN.

45 The Virgin, after RAFFAELLE, *fine proof before the letters* 1 . 10 . Hannin

DELLA BELLA, &c.

46 Battles, Heads of Animals, &c.; The Copper Plate Printer, by *Abraham Bosse*; Incantation, after *Teniers*, by *Benet*, *very rare*, &c. . . 9 . 6 . Stalkwell

BERGHEM.

47 Portrait of Berghem suspended to a Tree, a Shepherd and Shepherdess in the corner, *fine drawing in black chalk, by Gerard Van Nymegen*, 1792, &c. *from Lord Aylesford's collection* . 2 . 3 . Topley

48 Portrait of Berghem, the Head *a fine drawing in Indian ink, by P. Van Blemmen, the accessories in sepia, by G. Van Nymegen*, 1791, *from the same collection* . 1 . 9 . Hannin

49 Berghem's Tomb, and Pilgrims strewing flowers over his grave, *fine drawings by G. Van Nymegen*, *from the same collection* . . 2 . 6 . Dwyer

50 The Drinking Cow (1), *second state, before the address of Schenck*, *very fine, with large margin* . 1 . 16 . Allen

51 The Drinking Cow (1), *third state, with the address of Leon Schenck*, *brilliant impression, from Lord Aylesford's collection* 1 . 7 . Evans

52 The Watering Cow (2), *very fine, before the address* 1 . 10 . Wood

53 The Watering Cow (2), *before the address, extremely fine and rare* . . 1 . 2 6 Ld.

54 THE THREE COWS (3), BRILLIANT FIRST STATE, *before the work on the mountains, &c.*, OF THE UTMOST RARITY, *but unfortunately not in good condition* . . 1 . 8 . Stalkwell

55 THE THREE COWS (3), SUPERB IMPRESSION, *before the name of Berghem*, EXTREMELY RARE, *from Lord Aylesford's collection* 1 5 . . Evans

56 THE THREE COWS (3), CAPITAL IMPRESSION, *with the name of Berghem*, VERY RARE; *with a scarce copy of a portion of the subject, from the same collection* . . 2 2 1 . Cox

71 8

57 THE BAGPIPER, called THE PEARL (4), VERY FINE IMPRESSION, *with the name of Berghem, from Lord Aylesford's collection* . . 1

58 MAN SEATED ON AN ASS, *called the Return* (5), BRILLIANT IMPRESSION, *but with the sky*, EXTREMELY RARE 1

59 The Flute Player (6), *before the number or address, very fine, from Lord Aylesford's collection* . 1

60 Man singing (12), *three different impressions, from the same collection* . . 3

61 Man singing (12*a*), *two impressions, one remarkably fine* 1

62 Cows (13); and Horses (14), FIRST STATES BEFORE THE INSCRIPTIONS, *printed on blue paper, and heightened with white chalk, probably by the hand of Berghem himself*, EXTREMELY FINE AND RARE; and the Watering Cow (15), *second state, very fine* . 3

63 Heads of Goats (17, 18), *second states, very fine, from Lord Aylesford's collection* . 2

64 Head of a Goat (19), *very rare counterproof, with the copy by Bartsch, from the same collection* . 2

65 Set of Etchings of Sheep, called THE WOMAN'S BOOK (29-34), *with the exception of No.* 30, SUPERB FIRST STATES *before the numbers, the first plate being before any inscription*, EXTREMELY RARE, *with an impression of the latter in the ordinary state* . . 7

66 Shepherd seated on a Stone (35), *first state, before the inscription, extremely rare, but not in good condition* 1

67 Goats (36); and Sheep (45), *the latter an unfinished early state, extremely rare* . . 2

68 Heads of Goats, *exquisite fac-simile drawings in pen and ink, by Jan Ditmar, after the excessively rare original etchings by Berghem; from Lord Aylesford's collection* 2

69 Heads of Goats, &c., *copies from rare etchings by Berghem, &c., from the same collection* . . 5

PRINTS AFTER BERGHEM.

Nearly the whole of the following works of Berghem are from Lord Aylesford's collection.

70 Landscapes with figures and cattle, *imitations of Berghem's drawings, by Ploos Van Amstel, &c.* . 10

71 The Sportsman; and a Stag Hunt, by *Dancker Danckerts, extremely fine* . . 2

82 · 1 · 6

72	The Stag Hunt, by *Dancker Danckerts*, BRILLIANT PROOF BEFORE ANY LETTERS, *extremely rare*	1	·	10 ·	Tobey
73	The Sportsman; and the Stag Hunt, by *Dancker Danckerts*, *very fine* . .	2	·	8 ·	Love
74	Crossing the Brook; Man drinking; The Repose; and the Lobster Fishers, by *Dancker Danckerts*, *with the first address*, *extremely fine* .	4	1	1 ·	do
75	The Repose, *first state*, *the plate larger;* and the Lobster Fishers, by *Dancker Danckerts*, *extremely fine and rare*	2	·	12 ·	do
76	Set of oblong Landscapes, with the title, by *Dancker Danckerts*, with a repetition of a mountainous scene, *first state*, *before the clouds*, *very fine* . .	5	·	8 ·	do
77	Set of six oblong Landscapes, by *Dancker Danckerts*, *very fine*, *with two counterproofs* .	8	1	1 ·	Allen
78	Set of four oblong Landscapes, by *Dancker Danckerts*, *extremely fine* . .	4	·	9	Love
79	Cows, Sheep, and other animals, by *Romeyn de Hooghe*, *&c.*, *very fine* . .	5	·	3 ·	do.
80	Upright subjects with animals, *J. D. Hertz excud.*; and the Golden Age, by *P. Nolpe*, *very fine* .	5	·	10 ·	do
81	Vue près du Golfe de Tarente; Entretien de Voyage; Le Four a Brique, &c., by ALIAMET, *fine* .	5	·	10 ·	Allen
82	Ancien Port de Génes; Le Rachat de l'Esclave; Grande Chasse aux Cerfs, *with the etching*, by ALIAMET, *fine*	4	·	15	Love
83	Passage du Rhin, by *Avelin*, *with the etching;* Deposition de Chasse, by *Basan*, &c., *fine* .	4	·	13 ·	do
84	Embarquement des Vivres; Retour des Bestiaux; L'Abreuvoir, *fine proof*, &c., by LE BAS .	4	·	9 ·	do
85	The Four Times of the Day, by LE BAS, *very fine*	4	·	10	Love
86	Le Retour á la Ferme, Embarquement des Vivres, and Les Satyres et Les Dryades, *large landscapes*, by LE BAS, *fine*	3	1	1	do
87	Returning from Market, by *Canot*, *fine proof and print*	2		7	Tobey
88	Les Travaux de la Bergère; Le Repos du Berger, by *Charpentier;* Le Troupeau Hollandais, by *Daudet*, &c., *fine*	4		11 ·	Love
89	Le Passage du Bac; Le Gué; Riche Paysage; and Vue des Côtes de Nice, by *Daudet*, *fine* .	4	·	5 ·	do
90	Cattle crossing a Brook; and a Hawking Party, by *Delfos*, *fine proofs and prints* .	5	·	19 ·	do
91	Le Midi et Le Soir, by *Dequevauviller*, SUPERB PROOFS BEFORE THE LETTERS .	2	1	12 ·	Travis

94 · 15 · 6

92 Le Pâtre Amoureux, by *Duret;* Les Plaisirs et Le Retour de Village, by *De Ghendt, fine proofs;* Le Berger sans Malice, et Le Bain de la Bergère, by *S. Hill, fine* 5

93 Le Passage du Bac; Le Depart pour la Chasse, by *Huquier, with the etchings;* and L'Occupation de la Bergère, by *Laurent, fine* 5

94 Les Ruines du Colisée; Le Passage du Bac, *fine proof;* and La Bohemienne Consultée, by *Laurent, fine* 3

95 Les Voyageurs; Morning and Evening, by *Major;* The Happy Peasant, by *Vivares*, &c., *fine* 7

96 Landscapes with cattle, by *Martenasi, Masquelier*, &c., *including some fine proofs* 6

97 L'Abreuvoir, et La Masure, by *Pelletier*; Le Repos Villageois, by *Withe, fine proof*, &c. 4

98 Goats, Sheep, and other Animals, *copies from Berghem's etchings*, &c., *by different Artists* 22

99 Frontispieces to Books, Portions of Maps, &c., *from Berghem's designs, very rare* 27

100 Frontispieces to Books, Vignettes, &c., *from Berghem's designs, very rare* 18

*** *Many other fine Prints after Berghem's Pictures and Drawings will be found among the Works of* SUYDERHOEF, CORNELIUS and JOHN VISSCHER, &c.

ORIGINAL DRAWINGS BY DUTCH AND FLEMISH MASTERS.

L. BAKHUIZEN.

101 Fishermen in a breeze, with boats and a ship in the distance, *a very fine drawing in bistre* 1

102 A Jetty, with boats, and a ship under sail, MAGNIFICENT DRAWING *in bistre*, OF THE VERY HIGHEST QUALITY 1

CORNELIUS BEGA.

103 Young Woman sitting in a chair, *fine drawing in black chalk* 1

104 Spirited Sketch of an Old Woman sleeping, and other heads, in black chalk, on blue paper, *from Baron Verstolk's collection* 1

108. 7. 6

BERGHEM.

105 ROCKY LANDSCAPE, WITH FIGURES AND CATTLE, AN ADMIRABLE DRAWING, *in black chalk and indian ink, from the West, Dimsdale and Esdaile collections; with the Print by Danckerts* . 2 — 6. 6. — Bevan

VAN BORESUM.

106 View of the Canal at Dort, with boats, &c., VERY FINE DRAWING *with a reed pen*, A NEAR APPROACH TO THE FINE EFFECT PRODUCED BY REMBRANDT 1 — 17. — Meyer

BRAUWER (?)

107 Man sitting holding a glass, *a spirited oil sketch* . 1 — 1. — Col

S. DE BRAY.

108 Portrait of a Lady standing near a fountain, A CAPITAL DRAWING, *in red and black chalk* . 1 — 10. — Tessier

VAN CAMPEN.

109 Entrance to a Dutch Farm, *fine drawing in colours, from the De Vos collection* . 1 — 4. — Col

VANDER COOGEN.

110 Head of a Man, *in black and red chalk*, &c., *full of fine expression* . . 1 — 1. 15. — Weber

CUYP.

111 Cattle reposing in a Landscape, &c., *black chalk, washed with indian ink, very fine, from Lord Wharncliffe's collection* 1 — 1. 10. — Meyer

112 Extensive Landscape with cattle, *a very fine drawing, from the same collection* . 1 — 5. — Weber

113 VIEW OF A CANAL, WITH A PASSAGE BOAT CROSSING, &c., A MOST CAPITAL DRAWING, *in black chalk, slightly washed with indian ink, by this* EXQUISITE MASTER, WHOSE WORKS ARE EXTREMELY RARE . — 9. — Col

D. DALENS.

114 A pair of Landscapes, Views of Forest Scenery, *very fine drawings in black chalk and indian ink* — 2. 2. — Allen

DRIELST.

115 Landscapes with cattle and figures, *fine drawings in black chalk* — 8. — Copley

C. DUSART.

116 Street of a Village, and Interior with boors regaling, on the same sheet, *in colours, &c., fine* . 2 — 9. — Weber.

131. 14. 6

117 Head of a Man, *circular drawing in bistre, extremely spirited* 1

118 Peasant singing, with other figures approaching him, *fine drawing in bistre, and a capital specimen of the style of this Artist, closely approaching that of Ostade* 1

119 A pair of Heads of old Men, *most spirited drawings in colours* 2

120 Half-length Figure of a Peasant, with his hands in his pockets, *also a most spirited drawing in colours* . 1

121 Man sitting in a chair, laughing, and holding a bottle in one hand and a pipe in the other
A MOST SUPERB DRAWING IN COLOURS 1

EVERDINGEN.

122 Boats in a fresh breeze, a town in the distance, *fine drawing in pen and bistre* . 1

123 A pair of upright Drawings of Norwegian Scenery, *very fine, from Mr. Beckford's collection;* and a small clever Drawing of a Cottage on the Banks of a River 3

124 Rocky Scenery in Norway, with a Peasant walking, *a masterly drawing in pen and bistre* . 1

125 Water Mills in a Forest in Norway, *also a masterly drawing in pen and bistre* . 1

126 Grand Landscape, with fir trees in the foreground, probably a View in Norway, *very fine pen drawing, washed with indian ink* 1

127 Rocky Landscape with water, and fishermen in boats, *very fine pen drawing, washed with bistre, on blue paper, from Mr. Udney's collection* . 1

*** *A continuation of the Drawings by Dutch and Flemish Masters will be found at page* 32.

PRINTS.

BERNARD.

128 The Adoration of the Shepherds, after REMBRANDT, *mezzotint, proof, and extremely rare* . 1

BERVIC.

129 NESSUS AND DEJANIRA, AFTER GUIDO, SUPERB PROOF BEFORE ANY LETTERS, *with the exception of the names of the Artists,* EXTREMELY RARE 1

J. BINCK.

130 David and Bathsheba (6); The Virgin and Child (20); Cupid (47); Woman sitting (53); and the Infant Saviour, *undescribed, very fine* . 5

154 12 6

BISCAINO.

131 Moses in the Bulrushes (2); The Nativity (7), *before the address;* and the Adoration of the Magi (9), *very fine* 3 . 14 — Evans

132 The Holy Family (21, 22); Marriage of St. Catherine (33); and St. Jerome (34), *very fine* . 4 . 5 . Nowell

G. BLEKER.

133 The Market Carts (11, 12), *very fine and rare* . 2 . 15 . Weber

A. BLOTELINGH.

134 Head of one of Rubens's Children, *erroneously called the Duke of St. Albans*; Studies of Heads; and Portrait of Cocceius, after *Palamedes*, *fine proof* . 3 . 3 . Col:

135 Portraits of Govart Flinck, and H. Langelius, after *F. Hals*, *very fine* . . . 2 . 6 . Smyer

136 Portrait of Admiral Van Tromp, after *Sir P. Lely*, A MOST BRILLIANT IMPRESSION . 1 . 14 — Col:

137 Portraits of Admiral de Ruyter, and the Earl of Warrington, *mezzotints*, *very fine* . 2 . 11 . do

F. VAN BOCHOLT.

138 ST. ANDREW HOLDING HIS CROSS (7), MAGNIFICENT IMPRESSION, IN THE MOST PERFECT CONDITION, AND EXCEEDINGLY RARE . 1 5 . . do

BOISSIEU.

139 Landscape, after *Ruisdael*; another Landscape, *fine proof*, and a Portrait, after *Van Dyck*, *fine* . 3 2 2 . Smyer

FERDINAND BOL.

140 ABRAHAM'S SACRIFICE (1), *the large plate*, A MAGNIFICENT IMPRESSION, *in admirable condition*, EXTREMELY RARE, *from Lord Aylesford's collection* 1 5 12 6 White

141 Gideon's Sacrifice (2), *third state*, *a brilliant impression* 1 . 5 . Nowell

142 The Family (4), *very fine*, *from Lord Aylesford's collection* 1 7 Evans

143 THE PHILOSOPHER (6), BRILLIANT IMPRESSION, *in perfect condition*, EXTREMELY RARE, *from Lord Aylesford's collection* . 1 5 15 . Col:

144 The Astrologer (8), *very fine*, *from the same collection*, "*Morceau très rare*," BARTSCH . 1 . 13 . Allen

145 Portrait of a Young Man (12), *very fine*, *from the same collection* . 1 . 19 . Evans

146 Man in a cap (13), *beautiful impression*, *from the same collection* 1 . 17 . Col:

17917

BOLSWERT.

147 The Education of the Virgin, after RUBENS,
very fine, with the address of Vanden Enden 1

148 The Marriage of the Virgin, after RUBENS,
SUPERB PROOF BEFORE ANY LETTERS, EXTREMELY RARE 1

149 The Adoration of the Magi, after RUBENS,
very fine, with the address of Vanden Enden 1

150 The Virgin and Child, with St. John and St. Anne, after RUBENS,
very fine, with the address of Vanden Enden, and a counter-proof with the address of Hendrix 2

151 The Holy Family, the Virgin and Child, &c., after RUBENS,
very fine 3

152 The Return from Egypt, and the Resurrection, after RUBENS,
very fine, with the address of Vanden Enden 2

153 THE MIRACULOUS DRAUGHT, *after* RUBENS, *from the picture at Malines, engraved on two plates,*
SUPERB IMPRESSION, *in the first state, with large margin* 1
*** *The original sketch of the head of the Apostle to whom the Saviour is speaking, will be found among the drawings by Rubens in this collection, lot* 1297

154 CHRIST ON THE CROSS, *after* RUBENS,
SUPERB FROOF BEFORE ANY LETTERS, EXTREMELY RARE, *from the Paignon-Dijonval collection* 1

155 St. Catherine, St. Barbara, and two Landscapes, after RUBENS,
very fine 4

156 CHARITY, after VAN DYCK,
BRILLIANT PROOF BEFORE ANY LETTERS, *very rare* 1

157 Busts of the Cæsars, of Ancient Philosophers, Orators, &c.,
remarkably fine 12

SECOND DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

GIULIO BONASONE.

LOT						
158	Moses striking the Rock, after *Parmigianino* (5), *very fine*	1	·	4	·	Stayner
159	Moses striking the Rock, after *Parmigianino* (5), MOST BRILLIANT IMPRESSION	1	2	4	·	Graves
160	The Resurrection, *designed and engraved by Bonasone* (45), *extremely fine*	1	1	14	·	Evans
161	The Holy Family, after *Parmigianino* (54), *very fine;* and the Marriage of St. Catherine, *after the same* (47)	2	·	6	·	Rought
162	The Holy Family with St. John, after *Raffaelle* (59), *very fine and rare*	1	·	1	6	do
163	The Virgin and Child, with St. John and St. Jerome (62), from the picture by *Parmigianino, in the National Gallery, fine*	1	·	2	·	do
164	The Virgin and Child, with St. John and St. Jerome (62), after *Parmigianino, as above, brilliant impression, and extremely rare*	1	·	19	·	Evans
165	The Virgin and Child at the foot of a Tree, after *Titian* (67), *a beautiful impression of this extremely rare print*	1	2	2	·	Tessier
166	The Repose in Egypt, after *Titian* (69), *very fine, from Mr. Hibbert's and Sir M. Sykes's collections*	1	·	12	·	Evans
167	St. Paul (71); and St. Paul preaching (72), after *Pierino del Vaga, very fine, from the Duke of Buckingham's collection*	2	·	14	·	Allen
168	St. Peter and St. John at the Beautiful Gate, after *Pierino del Vaga* (73), A MOST BRILLIANT IMPRESSION	1	·	13	·	Col.
169	St. Cecilia and other Saints, after *Raffaelle* (74), *very fine and rare*	1	1	11	·	do
170	CIRCE AND THE MARINERS, after *Parmigianino* (86), SUPERB PROOF, *before the name of Parmigianino, before the angles, &c., unknown to Bartsch,* OF THE UTMOST RARITY, *from Sir Peter Lely's and the Duke of Buckingham's collections*	1	3	·	·	do
				14	4	

171 THE TRIUMPH OF LOVE, *designed and engraved by Bonasone*, (106),
MAGNIFICENT FIRST STATE, *before the address, undescribed by Bartsch, of which it is believed only one other impression exists* . . 1

172 The Judgment of Paris, *designed and engraved by Bonasone* (112),
A MOST BEAUTIFUL IMPRESSION, *probably the finest known, and* EXTREMELY RARE . 1

173 Subject from the History of Juno (114); and the Busts of Jupiter and Juno (135, 136), *extremely fine and rare* . 3

174 Statues of Leda, Diana, and a Muse (140-143),
MOST BRILLIANT IMPRESSIONS, AND EXCESSIVELY RARE 4

175 Venus attired by the Graces, after *Raffaelle* (167),
very fine and rare . . 1

176 Saturn, or rather Time, seated on the Clouds (169),
very fine, and extremely rare . 1

177 Ulysses and Calypso, with Mercury descending from the Heavens, *designed and engraved by Bonasone* (171),
SUPERB UNFINISHED PROOF, *before the sky was continued down to the back ground, unknown to Bartsch, and* PROBABLY UNIQUE, *from Sir Peter Lely's, Sir Mark Sykes's, and the Duke of Buckingham's collections* 1

178 THE PORTRAIT OF RAFFAELLE (347),
first state before the address, EXTREMELY RARE 1

BORGOGNONE.

179 Set of small Battles (*Dumesnil* 1-8), *very fine* . 8

180 Larger Battles (9, 10, 11), *extremely fine* . 3

J. BOTH.

181 Upright Landscape (3), *with the address of Matham ;* and two oblong Landscapes (5, 7), *fine proofs before the name of Both* . . 3

A. BRAUWER.

182 A Peasant laughing, *etching by Brauwer, fine and rare* 1

SOLOMON DE BRAY.

183 His own Portrait, *a woodcut, very fine* . 1

B. BREENBERG.

184 Small Landscape with Ruins (5), &c., *fine* . 2

39·9

185 JOSEPH DISTRIBUTING CORN IN EGYPT, THE ORIGINAL ETCHING, *on two sheets*, VERY FINE, AND OF THE UTMOST RARITY . 1 4 4 — Evans

G. A. DI BRESCIA.

186 Four Nymphs dancing, after *Mantegna* (20), *very fine and rare* 1 . 7 — Evans
187 The figures of Cupid and Psyche, from the Feast of the Gods, painted by *Raffaelle in the Farnesina at Rome, unknown to Bartsch, very fine and extremely rare* . 1 1 1 — Allen

F. BRICCIO.

188 The Repose in Egypt, after *Coreggio* (4), *first state, very fine* 1 . 5 — Evans

J. G. BRONCKHORST.

189 The Crucifixion, after *Poelemberg* (1), MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1 3 13 6 Tiffin
190 Portrait of M. de Merwede, an octagon plate, *undescribed by Bartsch, and very rare* . . 1 2 . . Rowden

HANS BROSAMER.

191 The Crucifixion (6), A MOST BRILLIANT IMPRESSION, AND OF GREAT RARITY 1 1 11 — Col.
192 Laocoon (15); and a Village Festival, a circular plate, *undescribed, fine* . 2 . 5 — Tiffin

A. BROWNE.

193 Portrait of Samuel Butler the Poet, *mezzotint, no inscription beneath, very fine* . 1 1 5 — Evans

THE MASTER OF THE CADUCEUS.

194 Judith holding the Head of Holophernes (1), EXTREMELY FINE AND VERY RARE . 1 1 10 — Evans
195 The Holy Family (5), *fine and rare* . 1 . 7 — do
196 Woman holding a distaff, or more probably Eve carrying Cain (10), BRILLIANT IMPRESSION AND VERY RARE 1 1 12 — Col.
197 Venus holding a Mirror (12), BRILLIANT IMPRESSION, AND VERY RARE . 1 2 4 — do
198 Three Men fastened to a Tree (17), *fine and rare* 1 1 . . Wigal
199 Mars, Venus, and Cupid (20), VERY FINE AND EXTREMELY RARE . 1 2 18 — Evans
200 Victory lying surrounded by Trophies (23), VERY FINE AND EXTREMELY RARE . 1 1 19 — Allen

63·12·6

CALLOT.

201 Set of the History of the Prodigal Son, *very fine* 11

202 Set of Christ and the Apostles, *fine proofs before the numbers, with the title* . . 16

203 Small subjects from the Life of Christ, *fine proofs before the inscriptions* . . 8

204 Set of the Passion of Our Lord, *remarkably fine impressions* 7

205 Small subjects of Penitents, *very fine* . 6

206 Capitano de Baroni, set of figures of Beggars, &c., *brilliant impressions, with large margins* . 24

DOMENICO CAMPAGNOLA.

207 The Descent of the Holy Ghost (3), MAGNIFICENT IMPRESSION AND EXTREMELY RARE 1

CANOT, &c.

208 Set of Sea Pieces, after *W. Van de Velde*, FINE PROOFS WITH LARGE MARGINS . 4

209 Sea Port, after *Claude;* others by *Byrne, Claussin*, &c. 5

CANTARINI.

210 Repose in Egypt (4); Holy Family (7, 9, 12); St. Francis (25), *fine proof*, &c. . . 6

211 St. Francis (26); Miracle of St. Benedict (27); others (28, 34), &c., *fine* . . 7

AGOSTINO CARACCI.

212 The Holy Family, after his own design (43), *very fine and rare* . . 1

*** "*Cette pièce a été gravée en* 1597, *par Aug. Carrache sur son propre dessein; il était pour lors dans sa plus grande force, la tête de S. Joseph surtout est touché avec grand art.*"—BARTSCH.

213 The Temptation of St. Anthony, after *Tintoret* (63), *extremely fine* . . 1

214 The Extasy of St. Francis, after *Vanni* (67), *very fine* 1

*** *Augustin Carrache a gravé cette admirable pièce dans le temps de sa plus grande force.*"—BARTSCH.

215 St. Jerome in Penitence (75), *one of the last plates commenced by Agostino Caracci, and left unfinished at his death,* AN EXCEEDINGLY RARE IMPRESSION *of this exquisite plate in the state in which it was left by Agostino Caracci; in admirable condition* . . 1

80·4·

216 St. Jerome in Penitence (75),
counterproof of the preceding state, extremely rare 1 · 4 6 Sturgis

217 St. Jerome in Penitence (75)
BRILLIANT IMPRESSION *of the plate as finished by Francesco Briccio, but the inscription is cut off* 1 · 18 · do

218 St. Jerome, after *Tintoret* (76),
FIRST STATE *before the address, not described by Bartsch,* A MOST BRILLIANT IMPRESSION *of one of the principal works of this master; from Mr. Beckford's collection* 1 3 · · Col.

219 Dead Christ, after *P. Veronese* (102), and the Virgin with two Saints (105), *fine* . 2 · 6 · Allen

220 Venus and Cupid (115); Mercury and the Graces (117), and Mars and Minerva (118), after *Tintoret, extremely fine* 3 2 18 · Parker

*** "*Cette pièce* (117) *et la suivante* (118) *sont les plus belles productions d'Augustin Carrache.*"—BARTSCH.

ANNIBAL CARACCI.

221 Susanna and the Elders (1), *very fine* 1 · 3 — Evans

222 Christ crowned with Thorns (3), *before the address, very fine* 1 · 14 · do

CARAGLIO.

223 The Holy Family, after Raffaelle (5),
BRILLIANT IMPRESSION *in the first state, before the shadows on the cradle,* EXTREMELY RARE 1 4 16 · do

224 Mercury (36),
fine proof before the inscription, undescribed by Bartsch, and very rare . 1 1 14 — Allen

225 Alexander and Roxana, after *Raffaelle* (62),
very fine and extremely rare . 1 1 11 — do

E. S. CARMONA.

226 Rubens's Child sitting in a chair, *fine proof before any letters; from M. Debois's collection* . 1 · 15 · Evans

UGO DA CARPI, &c.

227 Hercules expelling Envy, after *Peruzzi*, &c., *chiaroscuro prints, rare* . . 2 · 3 · do

GIULIO CARPIONI.

228 The Virgin and Child (7), and St. Francis (11), *fine* 2 · 1 · Rosseter

97·7·6·

CASTIGLIONE.

229 The Adoration of the Shepherds (11), and a Landscape with a flock of Sheep (29), *fine* . 2

CATTERMOLE.

230 CATTERMOLE'S PORTFOLIO, Twelve Drawings on stone, in lithotint, by G. CATTERMOLE, *mounted as drawings* 12

CHAMBERS.

231 Lions and a Dog, after RUBENS, *fine proof* 1

CHEREAU.

232 The Virgin and Child with St. John, after RAFFAELLE, *fine proof before any letters*, EXTREMELY RARE 1

CLAUDE.

(The Numbers from M. Robert-Dumesnil's Peintre Graveur Français.)

233 The Flight into Egypt (1), *second state*, BRILLIANT IMPRESSION, *with large margin* 1

234 Cattle drinking (4), *first state*, AN EXTREMELY FINE IMPRESSION 1

235 The Dance upon the banks of a River (6), *with the number, but an extremely fine old impression* . 1

236 The Shipwreck (7), *with the number, but very fine* 1

237 Landscape with a Man drawing (9), *with the number* A BRILLIANT IMPRESSION . 1

238 The Dance under the Trees (10), *second state*, AN EXCEEDINGLY FINE IMPRESSION, *with good margin* 1

239 Sea Port with a Lighthouse (11), *second state, very fine* 1

240 The Robbers (12), *third state, very fine* 1

241 Sea Port with a large Tower (13), *second state*, CAPITAL IMPRESSION, *and very rare* . 1

242 The Wooden Bridge (14), *second state*, BRILLIANT IMPRESSION, *with large margin* 1

243 Landscape with figures and cattle (16), *second state, very fine and rare* . . 1

244 LARGE LANDSCAPE, WITH A SHEPHERD, SHEPHERDESS AND CATTLE (21), SECOND STATE, *before the name, with the Town, &c.*, VERY FINE AND RARE . 1

245 Large Landscape (21), *fourth state, fine* . 1

123. 2.—6.

123 2 6

246 The Goats (26, 27) *first states, very fine and rare; from Mr. Stewart's and Mr. Seguier's collections* . 2 — 1 — — Evans

247 The Goats (26, 27); Small subjects (39, 40), &c. *fine* 4 — — 10 — do

CORNELIUS CORT.

248 St. Jerome in Penitence, after *Titian, very fine* 1 — — 5 — Sturge

THE MASTER OF THE CRAB.

249 THE SAVIOUR TAKING LEAVE OF HIS MOTHER (5), FINE AND EXTREMELY RARE 1 — 2 10 — Ulbert

LUCAS CRANACH.

250 The Penitence of St. Chrysostom, *engraved on copper* (1), *remarkably fine and extremely rare; from Mr. Coningham's collection* 1 — 1 3 — Jeffries

251 A portion of the Set of the Passion of Christ (6—20), *woodcuts, very fine* . 8 — — 16 — Allen

252 Portraits of Melanchthon (153, 154); the Dukes of Saxony, &c. *woodcuts, very fine* . 5 — — 17 — Evans

C. VAN DALEN.

253 The Doctors of the Church, after *Rubens;* and the Portrait of Sylvius, *very fine* . 2 — — 16 — Sturge

254 Portrait of Charles II, after *Nason, very fine* 1 — — 16 — Col:

255 Portrait of Boccaccio, after *Titian, from the picture at Hampton Court* BRILLIANT PROOF BEFORE ANY LETTERS, *with large margin* 1 — 2 10 — do

DELPH.

256 Portrait of the Prince of Nassau, *fine proof before any letters,* &c. . . 2 — 1 3 — Sturge

C. DE DERVET.

257 Mars and Minerva on horseback, *a fine etching, undescribed by Dumesnil, and very rare* . 1 — — 11 — Allen

DESNOYERS.

258 ST. CATHERINE OF ALEXANDRIA, after RAFFAELLE, *from the picture formerly in Mr. Beckford's collection, and now in the National Gallery,* FINE PROOF, WITH OPEN LETTERS, *on india paper* 1 — 3 4 — Weber

139 3 6

N. DE SON.

259 The Front of the Cathedral of Rheims, A MOST INTERESTING PRINT, BRILLIANT IMPRESSION, *with large margin*, AND EXTREMELY RARE . 1

L. DE DEYSTER.

260 Hagar (1), and the Magdalen (5), *very fine* 2

DIETRICY.

261 The Descent from the Cross; St. Jerome; the Nativity; Strolling Musicians, &c., *fine* . 6

262 Landscapes with figures, cattle, &c. *fine* 7

P. DREVET.

263 PORTRAIT OF CARDINAL BOSSUET, *whole length, after* RIGAUD, FIRST STATE, with the words *Constorianus* instead of *Consistorianus*, *Trecenses* instead of *Trecensis;* before the top of the chair was finished, &c.; called in France, "*épreuve au fauteuil blanc*"; REMARKABLY FINE AND EXTREMELY RARE . . 1

J. LE DUCQ.

264 Set of eight Etchings of Landscapes with dogs (1—8) VERY FINE AND EXTREMELY RARE . 1

265 Female holding a Cup, probably intended for Pandora, *attributed to Le Ducq, but not mentioned by Bartsch, very fine and rare* . . 1

ALBERT DURER.

266 Portrait of Albert Durer, painted by *Himself*, and engraved by *Lucas Kilian*, *a very fine impression* 1

267 Portrait of Albert Durer, by *Forster*, *fine engraver's proof;* and of Holtzchuher, by *Wagner* 2

268 Adam and Eve (1), *the copy by Wierix, fine* 1

269 THE PASSION OF OUR LORD (3—18) BRILLIANT IMPRESSIONS AND VERY RARE 16

270 The Man of Sorrows, *an etching (21), remarkably fine* 1

271 The Crucifixion (24) EXTREMELY FINE AND RARE . 1

163 10 6

272 THE CRUCIFIXION, *in outline, undescribed by Bartsch*, and VERY RARE, *from Mr. Ottley's and Baron Verstolk's collections* . . 1 — 2 — — Nugent

*** Under the print is the following note in the hand-writing of Mr. Ottley :—

"This very curious print is not mentioned by Bartsch:—after examining it very carefully, and confronting it with an unfinished impression of the Adam and Eve of Albert Durer, the greater part in outline only, I strongly incline to think it a plate left in this state at his death, or very nearly so; for I think it possible that here and there, some of the lines may have been injudiciously strengthened by a less learned Artist. The naked figure of Christ especially, is drawn with very great intelligence, and the feet in particular are outlined so exactly in the manner of those of the Eve, as to leave, I think, very little doubt that IT IS BY THE HAND OF DURER."

273 THE PRODIGAL SON (28),
SUPERB IMPRESSION, AND EXTREMELY RARE 1 — 4 — 14 — Weber

274 THE HOLY FAMILY WITH A BUTTERFLY (44),
MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1 — 3 — — Allen

275 St. George (54), and St. Sebastian (55), VERY FINE 2 — — 19 — Evans

276 St. Anthony sitting reading (58), *fine and very rare* 1 — — 16 — do

277 ST. GENEVIÈVE (63),
A BRILLIANT IMPRESSION, IN THE MOST PERFECT CONDITION . . 1 — 3 — 4 — do

278 The Four naked Women (75), *extremely fine* 1 — — 15 — Weber

279 The Little Courier (80), *a very fine impression* 1 — — 9 — Tiffin

280 The Lady on horseback (82), and the Peasant and his Wife (83), *very fine* . 2 — — 18 — Evans

281 The Three Peasants (86), and the Peasant at Market (89), *very fine* . 2 — — 14 — Novello

282 Lady and Gentleman walking, with Death behind a tree (94), SUPERB IMPRESSION, AND VERY RARE 1 — 2 — 15 — Evans

283 Portrait of Albert of Mayence (102), *very fine, and extremely rare* . . — — 1 — 10 — Artaria

284 The Nativity, Holy Family, St. Jerome, &c., *woodcuts, very fine* . 5 — — 19 — Col.

DRAWINGS BY ALBERT DURER.

285 THE AGONY IN THE GARDEN,
A MOST SPIRITED DRAWING IN PEN AND INK; *from Count Fries's collection* . 1 — 1 — — Weber

286 MARY MAGDALEN, AND ST. NICHOLAS, *whole-length figures*, SUPERB DRAWINGS *in black chalk, from Sir Thomas Lawrence's collection* . 2 — 1 — 3 — Col.

187 16 6

Col.	1	1	—	287 WHOLE-LENGTH FIGURE OF AN APOSTLE *holding a book*, dated 1525, AN ADMIRABLE DRAWING IN BLACK CHALK, &c., *from Sir Thomas Lawrence's collection* . 1
do	3	3	—	288 THE VIRGIN AND CHILD, TWO MOST EXQUISITE STUDIES *in pen and ink, mounted on the same sheet, from the same collection* 2
do	3	·	·	289 STUDY OF THE VIRGIN EMBRACING THE CROSS, *dated* 1523, A SUPERB DRAWING, *full of exquisite feeling, in black and white chalk, on green paper, from the same collection* 1
do	·	10	6	290 STUDY OF A PORTION OF THE FIGURE OF THE VIRGIN, *dated* 1521, MAGNIFICENT DRAWING *in black and white chalk, from the same collection* . 1
Negal	2	15	—	291 A SAINT PERFORMING A MIRACLE, *a spirited drawing in pen and ink, from Count Fries's collection* 1
	·	2		292 A SOLDIER STANDING AT THE FOOT OF THE CROSS, *dated* 1523, A MOST SPIRITED STUDY *in pen and ink, from Sir Thomas Lawrence's collection* . 1
Col.	4	4	—	293 A CAPITAL DRAWING OF A MAN'S HEAD, *from the same collection* . . 1
do	5	2	6	294 BUST OF A BALD-HEADED MAN, SUPERB DRAWING *in black and white chalk, from the same collection* . . 1
Bale	16	10	·	295 PORTRAIT OF A YOUNG MAN, A MAGNIFICENT DRAWING *in black and white chalk, from the same collection* . 1
do	5	·	·	296 *Drawing of Marigolds and other Flowers in colours, exquisitely pencilled, from the same collection* 1
Col.	1	5	—	297 AN EXQUISITE DRAWING OF A LILY, *in colours, dated* 1526, *from the same collection* . 1
do.	12	12	—	298 AN ELABORATE DRAWING IN COLOURS OF A DEAD BIRD, *dated* 1515, *from the same collection* 1

243 1 6.

243. 1. 6.

DRAWINGS BY GERMAN MASTERS.

ALBERT ALTDORFER.

299 St. Andrew seated on a throne, *fine drawing in pen and ink, heightened with white, from Mr. Beckford's collection* 1 . 9 — Weber

HANS SEBALD BEHAM.

300 Whole-length figure of St. Paul leaning on his sword, *a remarkably fine drawing* . 1 . 15 . do.

LUCAS CRANACH.

301 HEAD OF AN OLD MAN,
A SPLENDID DRAWING IN COLOURS, *on a red ground* 1 8 . . Knapp

302 Studies of Heads of two old Men and a Child,
A REMARKABLY SPIRITED DRAWING *in pen and ink, heightened with white* . . 1 3 - . do

303 Studies of two Female Figures, *very fine* 1 . 6 . Graves

HANS BALDUNG GRUN.

304 The Virgin and Child with a female Saint, *a fine drawing in pen and ink, from Baron Verstolk's collection* 1 . 15 — Weber

TOBIAS STIMMER.

305 Subject from the Old Testament, and Shield of Arms, *fine drawings intended as designs for stained windows* 2 . 12 — Col.

306 A Warrior standing, and a Shield of Arms, *fine drawings for the same purpose* . 2 1 1 — do

307 Shields of Arms, *fine drawings for the same purpose* 2 1 1 — do

308 The Arms of Berne with supporters, and a Warrior with a shield of arms, *fine drawings for the same purpose* 2 3 . . Knapp

309 Shields of Arms, &c., *fine drawings for the same purpose* 2 . 10 6 Col.

JOHN WIERIX.

310 Portrait of a Lady,
A MOST ELABORATE DRAWING *in pen and ink, from Baron Verstolk's collection* . 1 2 5 Knapp.

264 16 .

THIRD DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

CORNELIUS DUSART.

LOT

311 Interior with Boors carousing (15), *a remarkably fine old impression* . 1

312 Exterior with Boors carousing, *(Le tabac presenté)* (19), *mezzotint*, EXTREMELY FINE AND RARE 1

313 SET OF THE TWELVE MONTHS OF THE YEAR (20—31), *mezzotints*, BRILLIANT PROOFS *before the inscriptions*, EXTREMELY RARE 12

314 Man and Woman seated conversing, *mezzotint, unknown to Bartsch, very fine and rare* . 1

315 An old Woman holding a bottle, *mezzotint, unknown to Bartsch, very fine and rare* . 1

316 Man holding a pipe, *mezzotint, unknown to Bartsch, very fine and rare* . 1

317 An old Man singing, *small mezzotint, unknown to Bartsch, very fine and rare* . 1

318 Interior with Peasants playing at backgammon, and an Interior with a woman holding a candle, *mezzotints, the latter by Gole, very fine* . 2

319 Man skating, and a Woman skating, *mezzotints by Gole, fine proofs* . 2

J. DUVET.

320 St. Sebastian, St. Anthony, and St. Roch (10), *an unfinished plate*, SUPERB IMPRESSION, *in beautiful condition*, AND EXTREMELY RARE . 1

321 Battle between the Lion, the Dragon, the Bear, the Tiger, and the Unicorn (44), *attributed by Bartsch to* DUVET, *but undoubtedly the work of some* GREAT ITALIAN ARTIST, *most probably after a drawing by* LIONARDO DA VINCI. THIS IMPRESSION IS OF THE VERY HIGHEST QUALITY, AND OF EXTREME SCARCITY . 1

R. EARLOM.

322 Susanna and the Elders, after REMBRANDT, BRILLIANT PROOF . . 1

323 The Infant Saviour and St. John, after GUIDO, FINE PROOF . . 1

324 Portrait of Rembrandt, after *himself*, BRILLIANT PROOF . . 1

EDELINCK.

325 THE HOLY FAMILY, AFTER RAFFAELLE, *from the picture in the Louvre*, MAGNIFICENT IMPRESSION, IN THE FIRST STATE, BEFORE THE ARMS OF COLBERT, EXTREMELY RARE 1

326 THE HOLY FAMILY, AFTER LE BRUN, *called the Benedicite*, SUPERB FIRST STATE, BEFORE ANY INSCRIPTION BENEATH, VERY RARE . . 1

327 THE PENITENT MAGDALEN, AFTER LE BRUN, SUPERB PROOF BEFORE THE LETTERS AND THE BORDER, *(second state of Dumesnil)*, EXCESSIVELY RARE 1

328 Portrait of John Dryden, after *Kneller*, A BRILLIANT IMPRESSION . 1

JOSIAS ENGLISH.

329 Portrait of William Dobson, the Painter, *an etching; very fine and rare* . . 1

EVERDINGEN.

330 Rocky Landscape (31), *brilliant effect of mezzotint;* Landscapes (40, 60), *first states, very fine* . 3

331 Landscapes (55, 57, 59, 61), *first states, very fine and rare* 4

332 Landscapes (27, 70, 80), *first states, very fine and rare* 3

FABER, &c.

333 Portraits of Sir Isaac Newton, &c., *fine proofs;* T. Flatman, *mezzotint, by Faithorne, jun., very fine*, &c. 4

FAITHORNE.

334 FRANCES BRIDGES, COUNTESS OF EXETER, AFTER VAN DYCK, BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

335 James Marquis of Hamilton, after *Van Dyck, very fine and rare* 1

336 John Kersey, after *Zoust, a remarkably fine impression* 1

337 Thomas Killigrew, after *Sheppard*, EXTREMELY FINE, AND VERY RARE . 1

338 MARIA, DAUGHTER OF EDWARD ALSTON, AND WIFE OF SIR JAMES LANGHAM,
A MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

339 Thomas Mace, *first state*, with *Clericus* instead of *Clerici*, *very fine* . . 1

340 JOHN LORD MORDAUNT,
A REMARKABLY FINE IMPRESSION . 1

341 SIR WILLIAM AND LADY PASTON,
BRILLIANT IMPRESSIONS OF TWO OF THE FINEST AND SCARCEST OF FAITHORNE'S WORKS . 2

342 JOHN PORDAGE, *very fine and rare* . 1

343 Christopher Simpson, and Thomas Stanley, *very fine* 2

344 MARGARET SMITH, LADY HERBERT,
A SUPERB IMPRESSION OF FAITHORNE'S CHEF D'ŒUVRE, AND EXTREMELY RARE . . 1

345 SIR HENRY SPELMAN,
MOST BRILLIANT PROOF BEFORE LETTERS, IN THE FINEST CONDITION, AND VERY RARE . 1

P. FARINATO.

346 St. John the Evangelist (3), and the Holy Family, by H. Farinato (4), *fine* . . 2

FERG.

347 Set of small Landscapes with figures, *very fine* 6

FINLAYSON, &c.

348 Portraits of Drummond of Hawthornden, and of Lord Eglinton by *Dunkarton*, *fine proofs* . 2

FLAMEN.

349 Etchings from the set of Fishes (1, 27, 31, 32, 33, 35, 38), *very fine* . . 7

N. W. A. FLORE, &c.

350 His own Portrait; Head, after *Carlo Maratti*, by *Exshaw*, &c. *fine* . . 3

F. FORSTER.

351 THE HOLY FAMILY, AFTER LIONARDO DA VINCI, called *La Vièrge au Bas-Relief*,
BRILLIANT PROOF BEFORE LETTERS, VERY RARE 1

352 PORTRAIT OF RAFFAELLE, MAGNIFICENT ENGRAVER'S PROOF, WITH THE WHITE TABLET, EXTREMELY RARE . 1

GIACOMO FRANCIA.

353 Bacchus and his Attendants (7), *an octagon plate*, EXTREMELY FINE, AND VERY RARE 1

P. FRUYTIERS.

354 Portrait of Ambrosius Capello, Bishop of Antwerp, *painted and etched by Fruytiers, fine and rare* . 1

355 Portrait of J. Edelheer, *painted and etched by Fruytiers, fine and rare* . . 1

J. FYT.

356 The Horse (3), and the Foxes (8), *small etchings, very fine and rare* . . 2

357 THE SET OF DOGS, *with the title* (9—16) BRILLIANT IMPRESSIONS, AND EXTREMELY RARE 8

GARAVAGLIA.

358 LA MADONNA DELLA SEGGIOLA, AFTER RAFFAELLE, SUPERB PROOF BEFORE THE LETTERS, AND VERY RARE 1

GENOELS, &c.

359 Landscapes (33, 34, 48, 61, &c.), and a Landscape by *Bauduins, scarce* . 6

ADAM GHISI.

360 The Virgin and Child (4); Hercules (16), and Cupids on Dolphins (23), *fine* . 3

361 Fauns and Bacchantes, after an antique bas-relief (24), *attributed by Bartsch to Adam Ghisi, but more probably the work of Caraglio; a beautiful print, very fine and rare* 1

362 Studies of Figures in the Sistine Chapel, after *Michael Angelo* (27—98) *wanting* 7, 13, 19, 21, *but with a repetition of No.* 70, *fine* . . 70

363 Men scraping a Pig (104), and the Fates, by *Diana Ghisi* (52), *fine* . . . 2

DIANA GHISI.

364 The Greeks and Trojans combating for the body of Patroclus, after *Giulio Romano* (35), *very fine* 1

365 The Birth of Apollo and Diana after *Giulio Romano* (39), *first state before the address*, A BRILLIANT IMPRESSION 1

GEORGE GHISI.

366 The Meeting of Mary and Elizabeth, after *Salviati*, *before the address*, *fine* . . 1

367 The Marriage of St. Catherine, after *Primaticcio* (12), SUPERB IMPRESSION, *and very rare* 1

368 The Prophet Joel, after *Michael Angelo* (18), *very fine* 1

369 The Farnese Hercules (41), A SUPERB IMPRESSION . 1

370 Cupid and Psyche, after *Giulio Romano* (45), BRILLIANT IMPRESSION, *in the first state, before the additional drapery on the figure of Psyche*, VERY RARE 1

371 Hercules, Apollo and other Gods, after *Primaticcio* (48, 51) *fine* . . 2

372 The Calumny of Apelles, after *Luca Penni* (64), MOST BRILLIANT IMPRESSION AND VERY RARE 1

373 Interior of a Prison, after *Giulio Romano* (66), EXTREMELY FINE, *and very rare* . 1

374 *The Dream*, after RAFFAELLE (67), SUPERB IMPRESSION, AND EXTREMELY RARE 1

LUCA GIORDANO.

375 The Repose in Egypt (2), *with the name, unknown in this state to Bartsch, fine and rare* . 1

J. GOLE.

376 Man and Woman singing, after *Terburg*, and the Kitchen, after *Teniers*, *mezzotints*, *fine proofs* . 2

H. GOLTZIUS.

377 The Annunciation (15); the Holy Family (20), and the Pieta (41), *remarkably fine* 3

378 Two Sibyls, and Minerva, Venus and Ceres, *very fine* 4

379 Portrait of Henry IV. of France (173), *first state, with the address of De la Houue, very fine and rare* . . 1

123 · 19 · 6

380 Small Portrait of Henry IV. (174); Portraits of Nicquet (177), and of Zurenus (189), *very fine* 3 . 17 . Weber

381 THE BOY AND DOG (190), SUPERB IMPRESSION, AND EXTREMELY RARE 1 . 5 . 5 . Col.

COUNT GOUDT.

382 THE COMPLETE WORKS OF THIS ADMIRABLE ARTIST, *consisting of Subjects and Landscapes after* ELSHEIMER, MOST BRILLIANT IMPRESSIONS, *with the Decollation of St. John in two states, and repetitions, printed on satin, of Tobit and the Angel, and Ceres and Stellio* 10 . 3 . 8 . Weber

*** *The original drawing by Count Goudt of the large etching of Tobit, will be found at lot* 435 *of this Catalogue.*

F. GOYA.

383 Portraits of the Infant Baltasar Carlos, and of the Conde de Olivares, after *Velasquez* 2 . 1 . . . Col

G. F. GRIMALDI, &c.

384 St. Francis (50); Apollo and Paris, by *Galestruzzi* (40), *fine*, &c. . . 3 . . 4 . Manson

GUIDO, &c.

385 St. Jerome (15), *the original print;* St. Michael (29), &c. *fine* . . 3 . . 4 . Tilbury

VAN HAEFTEN.

386 The Courtship, *a fine etching, not described by Bartsch, extremely rare* . . 1 . . 13 . Love

387 A Peasant Woman (3), *mezzotint, very fine and rare* 1 . . 15 . Evans

388 Singers at a Window, *mezzotint, not described by Bartsch, very fine and rare* . 1 . 1 . . . do

J. VANDEN HECKE.

389 Set of Animals (1—12), *wanting* Nos. 6 and 7, SUPERB FIRST IMPRESSIONS, *before the address and marginal lines, and before much additional work,* EXTREMELY RARE . . 10 . 4 . . . Weber

390 LES MARAUDEURS (13), *before the address, excessively rare* 1 . . 15 . Evans

*** "*Ce morceau est le plus beau de tous ceux que Van den Hecke a gravés.*"—BARTSCH.

391 Woman fording a Stream, *unknown to Bartsch, but described by Weigel* (23), and a Woman holding a Rosary, *undescribed, very fine and rare* . 2 . . 5 . Wilson

142 · 5 · 6

392 Woman fording a Stream (*Weigel* 23), and a Pilgrim, *undescribed, very fine and rare* . 2

J. VANDER HEYDEN.

393 The magnificently carved Pulpit at Dort, *an elaborate etching, very fine and rare* . 1

R. VAN HOECKE.

394 The Windmill (1), the square Tower (2), the Tent (3), the Two Wagons (4), the Cottages (6), and the Encampment (7), *fine and rare* . 6

HOGARTH.

395 His own Portrait, with a Dog, VERY FINE AND RARE 1

396 Hogarth painting Comedy, *first state, with the white mask, and with the words "The face engraved by W. Hogarth," very fine* . 1

397 The large plates to Hudibras, *a fine old set* 12

398 The Five Orders of Perriwigs, *first state before the e in advertisement, very fine* . 1

399 The Bathos, and the Bench, *very fine impressions* 2

400 Set of Plates to Don Quixote, FINE PROOFS, *from Mr. Standly's collection* 6

401 The Charter of the Foundling Hospital, *very fine*, with THE ORIGINAL DRAWING IN INDIAN INK, *from the same collection* . 2

402 The Beggars' Opera, FIRST STATE *before the inscription at top*, VERY RARE, *from the same collection* . 1

403 Time smoking a Picture, FIRST STATE, *before the word "Crates,"* VERY FINE 1

404 SANCHO'S FEAST, FIRST STATE, BEFORE THE WORDS AT TOP "*This original plate was invented and engraved by William Hogarth,*" VERY FINE AND EXTREMELY RARE, *from Mr. Standly's collection* . 1

405 SANCHO'S FEAST, THE ORIGINAL MAGNIFICENT DRAWING IN INDIAN INK, *from the same collection* . 1

406 Musick introduced to Apollo by Minerva, *the large print, very fine and rare, from the same collection* 1

407 Ticket to St. Mary's Chapel Music Meeting, by *Vander Gucht, fine, from the same collection* . 1

1759 6

408	Receipts for the Election Prints, and March to Finchley, *very fine;* and the Wanstead Ticket, *a fine proof*	3	·	14	·	Evans
409	HOGARTH'S CARD, "W. HOGARTH, ENGRAVER," VERY FINE, AND ONE OF THE RAREST OF HOGARTH'S WORKS .	1	6	15	·	Jeffries
410	Hogarth's Book-Plate, *fine and rare*	1	·	9	·	Evans
411	Angel holding a Palm Branch, the Shop-bill of Ellis Gamble, *very fine, but with the letters stopped out, from Mr. Standly's collection* .	1	1	11	—	White
412	The Turk's Head, Jason and Medusa, Venus and Cupid, and the starved Boy, *etching by Sykes, fine*	4	1	2	—	Col
413	The Great Seal of England, *engraved on a salver, formerly in the possession of Horace Walpole, and sold at the Strawberry Hill sale, very rare, from Mr. Standly's collection* .	1	6	8	6	Jeffries
414	The Tankard, *very fine, from the same collection*	1	2	14	·	Parke
415	Arms of the Duchess of Kendal, *very fine and rare, from the same collection* .	3	2	·	·	Jeffries
416	The Ayala Arms, *very fine and rare, from the same collection*	1	1	1	—	Evans
417	Arms of Holland, and small Coats of Arms, *very rare, from the same collection* .	4	·	5	·	do
418	Portraits of Captain Coram, Daniel Lock, and Mr. Pine, by *Mac Ardell, with a fine proof of the latter*	4	·	9	·	do
419	Martin Folkes, by *Hogarth;* and James Gibbs, by *Mac Ardell, fine and rare* .	2	1	11	—	Lowndes
420	Simon Lord Lovat, *first state, before the words "Price One Shilling," fine and rare* .	1	3	6	·	Evans
421	John Wilkes; and the ORIGINAL DRAWING *in pen and ink,* REMARKABLY FINE, *from Mr. Standly's collection*	2	5	5	—	Col
422	Thomas Morell, *fine proof before the letters, very rare*	1	·	16	·	Evans
423	Thomas Morell, THE ORIGINAL DRAWING *in pen and ink,* VERY FINE, *from Mr. Standly's collection*	1	2	6	·	Col
424	Archbishop Herring, engraved by *Baron, fine proof before any letters, from the same collection* .	1	1	1	—	Evans
425	Bishop Hoadley, engraved by *Baron, very fine*	1	·	5	·	Evans
426	Lady and Gentleman playing at Cards, ORIGINAL DRAWING, FROM MR. BECKFORD'S COLLECTION	1	·	10	·	Col
427	ORIGINAL DRAWINGS, *Studies of Heads for the pictures of the Harlot's Progress, Midnight Modern Conversation, &c.* VERY FINE . .	2		19		Copley
428	Figure of Britannia, ORIGINAL DRAWING, *from Mr. Standly's collection* . .	1	·	4	·	Nairne

215 1 —

429 Molière's Miser, THE ORIGINAL DRAWING, VERY FINE, *from Mr. Baker's, Mr. Esdaile's, and Mr. Standly's collection* 1

430 Tristram Shandy, THE ORIGINAL DRAWINGS, VERY FINE, *from Mr. Standly's collection* 2

431 THE ENRAGED HUSBAND, *a most spirited sketch in pencil, from the same collection* 1

432 Frontispiece to Kirby's Perspective, FINE ORIGINAL DRAWING IN RED CHALK; *from Mr. Esdaile's collection* 1

F. HOGENBERG.

433 The Crucifixion, VERY FINE, AND EXTREMELY RARE 1

DRAWINGS BY DUTCH & FLEMISH MASTERS.

(Continued from page 10.)

H. GOLTZIUS.

434 Portrait of Sophia Goltzius, *a fine drawing in pencil, from Baron Verstolk's collection* 1

COUNT GOUDT.

435 TOBIT AND THE ANGEL, after *Elsheimer*, A MOST SUPERB AND EXQUISITELY FINISHED DRAWING 1

VAN GOYEN.

436 The Shore at Scheveling, *fine drawing in black chalk* 1

J. VAN HUCHTENBURG.

437 The Charlatan at a Village Fair, *fine pen drawing, washed with indian ink; from Baron Verstolk's collection* 1

J. HULSWIT.

(The Drawings by this talented Amateur are exceedingly rare.)

438 SUNRISE, a Landscape with a river, "*Dessin d'une exécution délicate et transparente, lavé à l'encre de Chine,*" *from Baron Verstolk's collection* 1

439 Landscape, with a river and a fisherman, *very fine* 1

J. VAN HUYSUM.

440 A FLOWER PIECE, *a most spirited drawing in black chalk* 1

K. DU JARDIN.

441 Study of a Donkey, *in black chalk, fine* 1

235 10 6

LYNHOVEN.

442 Head of a young Man, *spirited drawing in pen and ink, from Baron Verstolk's collection* . 1 . 5 . Evans

P. MOLYN.

443 Cottage on the banks of a river, *fine drawing in black chalk* 1 . 8 . Col.

H. NAIWINCX.

444 River Scene with a large rock, *a spirited drawing in black chalk by this master, whose works are very rare* 1 . 3 . Weber

A. OSTADE.

445 Small Figures, EXTREMELY FINE DRAWINGS IN COLOURS 4 2 14 . Stokes

446 Three small drawings of Figures, *in colours*, and a Peasant leaning on a post, *pen drawing, washed with indian ink*, VERY FINE . . 4 2 14 — Evans

C. POELEMBERG.

447 A grand rocky Landscape, *a very fine drawing in indian ink* 1 9 Weber

ROLAND ROGHMAN.

448 The Chateau of *Wayestein*, near *Amerongen*, *fine drawing in black chalk and indian ink, from Baron Verstolk's collection* 1 . 13 . Evans

449 The Chateau of *Neyenroden*, on the *Vecht*, *fine drawing in black chalk and indian ink, from the same collection* 1 . 11 — Jeffries

W. ROMEYN.

450 A loaded Mule, with other figures, *a very fine drawing in black chalk and indian ink* . 1 1 1 — Weber

RUYSDAEL.

451 Trees on a Rock overhanging a river, A VERY FINE DRAWING *in black chalk, on blue paper* 1 . 3 6 Evans

SAENREDAM.

452 Diana and her Nymphs, with Actæon, *drawing in pen and ink* 1 . 6 . Evans

H. SAFTLEVEN.

453 River Scenery with boats, &c., *very fine* . 2 1 1 — Weber

454 The Boat Builders, and the Farm, *very fine drawings in black chalk, washed with bistre* . 2 . 14 — Evans

SLINGELANDT.

455 Study of a Man, *in pen and ink, from Lord Spencer's collection* 1 X 1 6 Ripley

246 16 6

SOUTMAN.

456 PORTRAIT OF MARY PRINCESS OF ORANGE, *daughter of Charles I.; an extremely fine drawing in coloured chalks* 1

STORCK.

457 Shipping firing a Salute, A MOST CHARMING DRAWING 1

SWANEVELT.

458 UPRIGHT LANDSCAPE WITH TREES AND A ROCK, *the original design for his etching, No.* 115 *of Bartsch,* A SUPERB DRAWING *in india ink and bistre* 1

459 The Flight into Egypt, A GRAND LANDSCAPE, A REMARKABLY FINE DRAWING *in pen and bistre* 1

DAVID TENIERS.

460 Man and Woman dancing, *a most spirited drawing in black and red chalk* . . 1

461 Portrait of a Peasant, *an extremely spirited sketch in black chalk* . . 1

H. TERBURG.

462 Lady and Gentleman returning home at night, preceded by a servant with a lantern; and an Interior with figures, *very fine drawings in indian ink, with brilliant effect of light and shade, from Baron Verstolk's Collection* 2

W. VAILLANT.

463 Portrait of the Artist's Wife, *remarkably highly finished drawing in black and white chalk* 1

VANDER MEER, &c.

464 The Piping Shepherd; and a circular Landscape *in bistre*, by *Vander Ulft, fine* . 2

VANDER ULFT.

465 Views of the Coliseum, and a Bridge near the Porto del Popolo, *in bistre, very fine* . 2

ADRIAN VANDEVELDE.

466 Arches of a Ruined Bridge, with cows and other cattle, SUPERB DRAWING *in indian ink, from Baron Verstolk's collection* . . 1

467 A Huntsman with a dog, A VERY SPIRITED DRAWING *in black chalk and indian ink* 1

259 8 .

VANDER WERFF.

468 Studies of Legs,
EXQUISITE DRAWINGS *in black and white chalk, one on blue paper* . . 3 / 7 . Col

CORNELIUS VISSCHER.

469 Head of a Child,
AN ADMIRABLE AND MOST SPIRITED DRAWING *in black chalk, from Baron Verstolk's collection* 1 . 11 — Mahe

470 Portrait of a Young Man in a hat,
AN EXTREMELY FINE DRAWING *in black chalk* 1 / 8 . do

471 Portrait of a Gentleman in a cloak,
SUPERB DRAWING *in black chalk, on vellum* 1 4 8 Meyer

WATERLOO.

472 View of a Dutch Country House in a Garden,
fine drawing in black chalk, washed with india ink, from Baron Verstolk's collection . 1 / 4 — Palser

J. B. WEENIX.

473 A man sitting and leaning his left arm on a chest,
a very fine drawing in black chalk and indian ink 1 . 12 — Meyer

T. WYCK.

474 Interior of a Kitchen with an old Woman reading,
an extremely fine drawing in bistre 1 . 15 . Palser

269 13 .

FOURTH DAY'S SALE.

The numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre Graveur.

HOLLAR.

LOT

475 David playing before Saul, after *Holbein;* the Holy Family, after *Del Vaga*, and St. Francis after *Brauwer*, *very fine* 3

476 Latona, *with a counterproof;* Venus, Baucis and Philemon, &c. after *Elsheimer*, *very fine* 7

477 Subjects and Landscapes after *Teniers*, *Breughel*, *De Vadder*, *&c. very fine* . . 6

478 Landscapes after *Elsheimer Van Artois*, *&c.*, *very fine* 6

479 Landscapes, after *Breughel*, *Paul Bril*, *&c. very fine* 5

480 DESIGN FOR A MAGNIFICENT CHALICE, after ANDREA MANTEGNA, A SUPERB IMPRESSION 1

481 The Hanging Hare, *extremely fine* 1

482 Cowries, and two others of the Set of Shells, *proofs before the letters of reference*, *extremely rare* 3

483 The Cat's Head, *remarkably fine*, *with large margin;* the Mole, Dead Stag, &c., *very fine* . 4

484 A portion of the Set of Van Avont's Boys, &c. *exceedingly fine impressions* . 8

485 *View of London from the top of Arundel House,* MOST BRILLIANT IMPRESSION, *before the number*, *with large margin*, EXTREMELY RARE 1

486 The Interior of the Royal Exchange, SUPERB IMPRESSION, *with the medal of Sir Thomas Gresham*, *with large margin*, VERY RARE 1

487 Set of the Views of Albury, EXTREMELY FINE AND VERY RARE 6

488 The Long View of Richmond Palace, *very fine and rare* 1

489 View of Strasburg Cathedral; the Proclamation of the Peace at Antwerp, *first state;* small Views on the Rhine, &c. *very fine* . 6

490 AMÆNISSIMÆ ALIQUOT LOCORUM, &c., set of small Views on the Rhine, &c. FIRST STATES, *before much additional work*, *very fine and rare*, *from Mr. Harman's collection* 24

491 Set of the Entry of the Count de Tour and Tassis into Hemssen, *very fine* . . 5

492 THE WEST FRONT OF THE CATHEDRAL AT ANTWERP, FIRST STATE, *with the single line of inscription*, BRILLIANT, *and very rare* . 1

PORTRAITS BY HOLLAR.

493 Portrait of Hollar in an oval, FINE PROOF BEFORE LETTERS, *in the first state with four quarterings in the arms, over which is a shield of pretence, very rare* . . 1

494 Portrait of Hollar, in an oval, FINE PROOF BEFORE LETTERS, *in the second state, with a single coat of arms only, very rare* . 1

495 ANNE OF CLEVES, after HOLBEIN, BRILLIANT IMPRESSION, *with a counterproof*, EXTREMELY RARE . . 2

496 Anne Boleyn holding a Chalice, in the character of Faith, after HOLBEIN, REMARKABLY FINE, *and very rare* . 1

497 Edward VI. holding a rattle, after HOLBEIN, VERY FINE AND RARE . 1

498 Miniature Portrait of Mary Queen of Scots, *very fine* 1

499 Charles I. and Henrietta Maria, after VAN DYCK, *very fine* 2

500 Charles I. in a hat, after VAN DYCK, and Charles II, when Prince of Wales, *very fine* . 2

501 Charles II, when a boy, after VAN DYCK, *extremely fine* 1

502 Lady Arundel and her Daughter, *small ovals on one plate, very fine and rare* . 1

503 Dr. Bastwick, Henry Burton, Dr. Leighton, John Lilburn, and William Prynne, *ovals with historical accounts beneath, extremely fine and rare* . 5

504 *The true Effigies of Mr. Edward Calver of Wilbie, in the Countie of Suffolke, P. Stent excudit, very fine and rare* 1

505 Sir William Dugdale, *a fine old impression* 1

506 Sir Anthony Van Dyck holding a Sunflower, *after a picture by himself, extremely fine and very rare* 1

507 Lord Denny, and Sir Henry and Lady Guldeforde, ovals after HOLBEIN, *extremely fine* . 3

508 The Lady Elizabeth Harvey, after VAN DYCK, *very fine* 1

509 The Lady Maltravers, and the Lady Catherine Howard, *fine* 2

510 THE LADY CATHERINE HOWARD, *Grand-daughter of the great Earl of Arundel,*
MOST BRILLIANT PROOF BEFORE ANY LETTERS, EXTREMELY RARE . 1

511 Margaret Lemon holding a nosegay, after VAN DYCK, EXTREMELY FINE . 1

512 Inigo Jones, after *Van Dyck;* Francis de Neville, and Nathaniel Nye, *very fine* . 3

513 Archbishop Laud, W. Oughtred, and Philip Earl of Pembroke, *extremely fine* . 3

514 Jerome Weston Earl of Portland, and Maria Stuart his Countess, after VAN DYCK, *very fine* 2

515 John Price sitting reading, after *Danckerts*
VERY FINE AND EXTREMELY RARE . 1

516 Sir B. Rudyerd, Peter Smart, &c., *very fine* 3

517 Thomas Wentworth Earl of Strafford, after VAN DYCK, *first state,* VERY FINE . 1

518 HENRY HOWARD EARL OF SURREY, AFTER HOLBEIN,
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

519 Sir P. P. Rubens, Adam Elsheimer, J. Van Balen, Della Bella, and Peter Aretin after *Titian, very fine* 5

520 F. Junius, Malderus Bishop of Antwerp, and the De Waels, after VAN DYCK, *remarkably fine* 3

521 Albert Durer the Elder, H. Van Zurch, Vittoria Colonna, and Titian's Daughter, *very fine* . 4

522 A. Roelans; Madame Webouts, *proof;* Van Tromp; small Heads of Ladies, &c., *very fine* . 9

523 Various Heads, after *Lionardo da Vinci, Holbein, Rembrandt,* &c., *very fine* . 10

524 Heads of Negroes; Heads, after *Holbein, Van Dyck,* &c., *very fine* . 7

525 Portraits of Ladies, circular prints, *very fine impressions* 8

526 Portraits of Ladies, circular prints, *very fine impressions* 7

527 Portraits of Ladies, circular prints, *very fine impressions* 8

528 Heads of ancient Warriors, after *Parmigianino, very fine* 6

529 Heads, after *Lionardo da Vinci, Martin Schoen,* &c., *very fine* 10

530 A Sacrifice, after *Mantegna;* Cupid sleeping, after *Parmigianino; the large plate,* &c., *very fine* 7

THE HOPFERS.

531 The Crucifixion, Ornaments, &c., by D. HOPFER; St. George, by *J. Hopfer* (17), *first state, very fine,* &c. 5

J. HOUBRAKEN.

THE FOLLOWING ARE ALL BEAUTIFUL PROOFS BEFORE THE LETTERS, IN THE FINEST CONDITION.

532	ARCHBISHOP ABBOTT .	1	2	3	—	Adams
533	THOMAS HOWARD EARL OF ARUNDEL, AFTER VAN DYCK	1	2	8	·	Col
534	LORD BACON .	1	3	16	·	Evans
535	FRANCIS RUSSELL, SECOND EARL OF BEDFORD	1	2	6	—	Jordan
536	GEORGE DIGBY EARL OF BRISTOL	1	2	7	—	Jeffrys
537	THOMAS CROMWELL EARL OF ESSEX	1	2	6	—	do
538	GENERAL LAMBERT .	1	2	6	—	do
539	JOHN MILTON, EXTREMELY RARE	1	3	7	—	do
540	ALGERNON PERCY EARL OF NORTHUMBERLAND	1	2	15	—	do
541	JOHN PYM .	1	1	11	—	Harris
542	JAMES STUART DUKE OF RICHMOND	1	1	11	—	Jeffrys
543	JOHN THURLOE .	1	2	3	—	do
544	SIR HENRY VANE .	1	1	18	·	Col
545	The Princess of Orange, and P. C. Hooft, after *Mierevelt, the latter with the letters, very fine*	2	·	8	·	Lowe

R. HOUSTON, &c.

546	The Executioner, after *Rembrandt, fine proof;* and an Interior, after *Rembrandt*, by *Denon, fine*	2	·	12	—	Graves
547	Portrait of Mr. Pelham, and the same sitting with his Secretary, *fine proofs* .	2		10		Evans

HUCHTENBURG.

548	Landscape (25, 27), and Battles (33, 34), *fine*	4	·	6	·	Hanson

K. DU JARDIN.

549	His Portrait, *proof;* the Mules (2), BRILLIANT PROOF BEFORE THE NUMBER, &c. . .	3	2	3	—	Evans
550	The Two Asses (6), FINE PROOF BEFORE THE NUMBER	1	1	14	—	Meyer

P. DE JODE.

551	The Adoration of the Shepherds, after *Jordaens*, A MOST BRILLIANT IMPRESSION .	1	2	3	·	Graves
552	The Charge to Peter, after RUBENS, *from the picture in Lord Northwick's collection*, VERY FINE, *with the address of Vanden Enden*	1	·	19	·	Mercury
553	Mercury, Venus, and Cupid, called *the Education of Love*, after COREGGIO, *from the picture in the National Gallery, very fine and rare* . .	1	1	8	·	Graves

11 5 8

JORDAENS, &c.

551 Cacus stealing the Cows of Hercules, *etching by Jordaens;* and whole length Portrait of Ferdinand of Austria, *woodcut after Quellinus*, by JEGHER, *very fine* 2

F. KOBELL, &c.

555 Etchings of Landscapes; Landscape with figures *etching by Loutherbourg*, &c., *fine* 9

S. KONINCK.

556 Head of an old Man (*B. Appendix to Rembrandt*, 68), *very fine* 1

J. LADENSPELDER.

557 The Virgin and Child surrounded by a brilliant glory, *unknown to Bartsch, very fine and extremely rare* 1

P. DE LAER, &c.

558 Old Woman sitting (19); Shepherd and Shepherdess, by *C. Boel;* subjects by *G. Lairesse;* Head of a Cow, *fine copy* after *Paul Potter*, &c. 8

EDWIN LANDSEER, R.A.

559 THE COMPLETE SET OF HIS ETCHINGS, FIRST PROOFS, ON INDIA PAPER, *in a portfolio* 17

DE LARMESSIN.

560 Portrait of Cardinal Pole, after RAFFAELLE, BRILLIANT PROOF BEFORE LETTERS 1

P. LASTMAN.

561 Judah and Thamar *(B. Appendix to Rembrandt*, 74*)* *very fine and rare* 1

B. LENS, &c.

562 The Cook, and a Landscape after *P. Bril*, by *B. Lens;* Portrait of Rubens's Wife, *mezzotint, fine proof* 3

W. LEONE, &c.

563 Goats, &c., *etchings* by *W. Leone;* Portraits, *etchings* by *Ottavio Leone*, &c. *fine* 6

564 The Angel appearing to the Shepherds, Landscapes with cattle, &c. by *W. Leone, very fine* 6

LUCAS VAN LEYDEN.

565 Abraham and the Angels (15),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

566 Potiphar's Wife accusing Joseph (21), *very fine* 1

567 SAMSON AND DALILAH (25),
MAGNIFICENT IMPRESSION, PROBABLY THE FINEST KNOWN *in capital condition*, EXTREMELY RARE, *from Mr. Beckford's collection* 1

568 David with the Head of Goliah (26), VERY FINE AND RARE 1

569 DAVID PLAYING BEFORE SAUL (27),
AN EXCEEDINGLY FINE IMPRESSION AND VERY RARE 1

570 Solomon adoring the Idol (30),
VERY FINE AND RARE 1

571 THE TRIUMPH OF MORDECAI (32),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

572 Susanna and the Elders (33), *fine and rare* 1

573 St. John baptising Christ (40), *an extremely fine impression, from the Duke of Buckingham's and Mr. Beckford's collections* 1

574 The Temptation in the Wilderness (41) 1

575 THE RAISING OF LAZARUS (42),
SUPERB IMPRESSION, *from the Duke of Buckingham's and Mr. Beckford's collections* 1

576 THE PASSION OF OUR LORD (43—56),
AN EXTREMELY FINE SET 14

577 CHRIST BROUGHT BEFORE THE HIGH-PRIEST, *a circle* (59),
EXTREMELY FINE AND RARE 1

578 The Virgin and Child with St. Anne (79), and the Virgin and Child (82), *fine* 2

579 The Repose in Egypt (84),
REMARKABLY FINE, AND EXTREMELY RARE 1

580 St. Peter and St. Paul holding the Sudarium (105), and St. Christopher (108), *very fine* 2

581 St. George and the Princess (121), *fine and very rare* 1

582 THE MONK SERGIUS KILLED BY MAHOMET (126),
FINE AND EXTREMELY RARE 1

583 Pyramus and Thisbe (135), *very fine and rare* 1

584 MARS, VENUS AND CUPID (137),
MAGNIFICENT IMPRESSION, *from Mr. Beckford's collection* 1

*** "*Cette belle pièce qui est du nombre de celles que Lucas a faites durant le peu de relâche que lui lassoit une longue maladie, est une des mieux gravées de son œuvre.*"—BARTSCH.

585 Venus and Cupid (138), *very fine* . 1

586 The Standard Bearer (140), *extremely fine* 1

587 Lady and Gentleman walking (144), *very fine* 1

588 The Lady in the Wood (146),
BRILLIANT IMPRESSION, *from the Duke of Buckingham's collection* . 1

589 Man and Woman sitting in a Landscape (148), *very fine and rare* 1

590 THE PILGRIMS (149),
A BRILLIANT IMPRESSION, EXTREMELY RARE, *from Mr. Beckford's collection* . 1

591 The Musicians (155), the Surgeon (156), and the Dentist (157), *extremely fine* . 3

592 THE MILKMAID (158),
VERY FINE AND EXTREMELY RARE 1

593 Ornamental Design (164), *extremely fine* 1

594 THE PORTRAIT OF LUCAS VAN LEYDEN, ENGRAVED BY HIMSELF (173), *very fine and rare* 1

595 Portrait of a young Man (174), and the Portrait of Lucas Van Leyden, by *Andrew Stock, fine* 2

596 Adam and Eve, *woodcut by Van Leyden* (1),
VERY FINE AND RARE . 1

597 The Queen of Sheba kneeling before Solomon, *woodcut by Van Leyden* (10), VERY FINE AND RARE 1

LIGNON.

598 PORTRAIT OF NICHOLAS POUSSIN,
SUPERB ENGRAVER'S PROOF BEFORE ANY LETTERS, ON INDIA PAPER . 1

J. LIVENS.

599 THE RAISING OF LAZARUS (3),
FIRST STATE, *before the name and address*, EXTREMELY FINE AND RARE . 1

600 The Adoration of the Shepherds (2), and a Man kneeling (9), *very fine* . 2

601 Bust of a Capucin Monk (14), *the large plate, very fine* 1

602 Heads of Men (15, 16, 17, 18), *very fine, the two latter first states before the address of Wyngaerde, from Lord Aylesford's collection* . 4

239 11 6

603 Heads of Men (20, 21, 23, 24), *very fine, the second and third first states before the address of Wyngaerde, from Lord Aylesford's collection* . 4 | 1 | 7 | Weber

604 Head of a young Woman (25), Head of a Man (29), Head of an old Woman (30), and the Bust of a Man (32), *very fine, from the same collection* . 4 | 17 | do

605 Various Heads (34, 35, 39, 40, 42, 44, 45), *very fine, from the same collection* . 8 | 10 | do

606 Various Heads (46, 47, 49, 50, 51, 52 *two states*, 54), *very fine, from the same collection* 9 | 13 | Britannia

607 PORTRAIT OF EPHRAIM BONUS (56), SUPERB IMPRESSION, *before any address* 1 | 2 | 8 | Col

608 PORTRAIT OF VONDEL, THE DUTCH POET (57), MAGNIFICENT PROOF BEFORE ANY LETTERS, EXCESSIVELY RARE, *from Lord Aylesford's collection* 1 | 18 | 18 | do

609 Portraits of Nicholas Laniere, and John de Heem, after *Livens*, by *Vorsterman* and *Pontius*, *very fine* 2 | 10 | Murray

LORENZO LOLI.

610 The Virgin and Child (8), the Magdalen (15), Cupids (23), Hercules (24), Fame (30), &c., *fine* 7 | 7 | Holloway

P. LOMBART, &c.

611 Portraits of Sir W. Davison, and *Samuel Malines*, by *Lombart*, VERY FINE AND RARE; and Algernon Earl of Northumberland, after *Van Dyck*, by *Payne*, *fine* 3 | 1 | 15 | Evans

G. LONGHI.

612 THE HOLY FAMILY WITH ST. JOHN, AFTER RAFFAELLE, SUPERB PROOF BEFORE THE LETTERS 1 | 3 | 13 | Col

613 Head of a Negro, after *Rubens;* and the Portrait of Bernardin de St. Pierre, by *Lignon*, *fine* . 2 | 1 | Norieda

MELCHIOR LORCH.

614 Portrait of Albert Durer (10), *very fine and rare* 1 | 13 | Chambers

C. LORICHON.

615 THE VIRGIN AND CHILD, AFTER RAFFAELLE, MAGNIFICENT PROOF BEFORE THE LETTERS 1 | 3 | 10 | Graves

616 THE VIRGIN AND CHILD, AFTER RAFFAELLE, FINE PROOF BEFORE THE LETTERS, ON INDIA PAPER 1 | 1 | 6 | Evans.

276 8 6

ARISTIDE LOUIS.

616*Portrait of Napoleon, after DE LA ROCHE, SUPERB ENGRAVER'S PROOF, ON INDIA PAPER 1

J. LUTMA.

617 Portrait of John Lutma the elder; *and an etching of John Lutma the younger, by* HIMSELF (*Bartsch, Appendix to Rembrandt*, 76), VERY FINE AND EXTREMELY RARE, *from Lord Aylesford's collection* . 2

E. LUTTERELL.

618 Portrait of Le Piper, *mezzotint*, FINE PROOF, VERY RARE 1

D. MAAS.

619 Horses, figures of Soldiers, &c., *very fine* . 9

620 Small Etchings of Horses, *very fine and rare*, with AN ORIGINAL DRAWING . . 4

FIFTH DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

MAC ARDELL.

LOT					
621	An Interior, and the Portrait of Rembrandt's Wife, after REMBRANDT, BRILLIANT PROOFS .	2		15	Rowden
622	Portrait of Sir John Moore, Lord Mayor of London 1682, after *Sir P. Lely, very fine and rare*	1		16	Evans
623	Portrait of the Countess of Rochester; Portrait of a Lady, *mezzotint, fine proofs*, &c. . .	3		9	Graves

ANDREA MANTEGNA.

624	THE DESCENT INTO HELL (5), A MATCHLESS IMPRESSION, AND EXTREMELY RARE	1	14	14	Colnaghi
625	The Senate of Rome accompanying a Triumph, *from the set of the Triumphs of Julius Cæsar* (11), *fine and rare*	1		8	Weber
626	Soldiers carrying Trophies, *from the same set* (13), *fine and rare* . . .	1		9	do
627	Soldiers carrying Trophies, *from the same set* (14), BRILLIANT IMPRESSION, *with the pilaster*, EXTREMELY RARE . .	1	5	5	Col.
628	Figures of two Men, *unknown to Bartsch, extremely rare, but much injured* .	1		8	Graves

CARLO MARATTI, &c.

629	The Annunciation (2); Holy Family (4, 5, 6); Assumption of the Virgin (8), *fine proofs before the artist's name*	5		15	Col.
630	Martyrdom of St. Andrew (11); the Infant Saviour; and the Marriage of St. Catherine, after *Coreggio*, by *Mercati, fine*	3		13	do

DE MARCENAY.

631	Heads, after *Rembrandt and Tintoret, proofs*, &c.	3		3	Stevenson

24 15

MARINUS.

632 The Flight into Egypt, after RUBENS, *very fine, before the address* . 1

THE MASTER OF THE YEAR 1466, &c.

633 YOUNG WARRIOR AND A LADY HOLDING A STANDARD (91), EXTREMELY FINE, AND OF THE UTMOST RARITY 1

634 THE VIRGIN AND CHILD WITH SAINTS, FINE AND EXTREMELY RARE . 1

635 Whole length figure of St. Simon, *a small circle, very fine and rare* . . . 1

636 Whole length figure of one of the Wise Men (MELCHIOR); and the Miracle of St. Gregory, *extremely fine and rare* 2

THE MASTER OF THE YEAR 1480.

637 SOLOMON'S IDOLATRY *(B. vol. x. p. 1, n. 1)*, A MOST BEAUTIFUL PRINT AND EXTREMELY RARE 1

THE MASTER OF THE YEAR 1492.

638 The Virgin and Child, with the date beneath, *unknown to Bartsch, and very rare* . 1

MATHAM.

639 Portrait of Vopiscus Fortunatus, *fine proof;* and of Renier Paau, after *Mytens, very fine* . 2

640 Portraits of Fontanus, Regius, &c. *fine proofs before the letters* . 3

641 Portraits of a Dutch Admiral, &c. *fine proofs before the letters* . 2

COR. MATEUS.

642 Landscape with buildings, a sportsman, cattle and a river, *unknown to Bartsch but described in Weigel's Supplement (7), very fine and rare* . 1

ISRAEL VAN MECKEN.

643 Portrait of Israel Van Mecken (2), VERY FINE AND RARE . 1

644 THE PRESENTATION OF THE VIRGIN IN THE TEMPLE (32), EXTREMELY FINE AND RARE 1

645 The Adoration of the Magi (36) VERY FINE AND RARE, *but the inscription is cut off* 1

58 4

646 THE CIRCUMCISION (37),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

647 THE CORONATION OF THE VIRGIN (41),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

648 St. Martin dividing his Cloak (109), *very fine and rare* 1

649 Monk and a Nun, or rather Martin Luther and his Wife (176), *fine and rare* . 1

650 The Foxes (192),
A REMARKABLY FINE IMPRESSION, *and very rare* 1

651 A Coat of Arms (194), *very fine and rare* . 1

652 An elegant Design of Ornamental Foliage (198),
EXTREMELY FINE AND RARE . 1

653 A MAGNIFICENT DESIGN FOR AN ORNAMENT, containing *the initials of* ISRAEL VAN MECKEN, &c. (206),
SUPERB IMPRESSION, *in the most perfect condition, and* EXCESSIVELY RARE . 1

654 Design for an Ornament, with figures of savages, &c. (207), *very fine and rare* . . 1

655 The Holy Family, also engraved by Albert Durer,
EXTREMELY FINE AND RARE 1

*** *This print appears to be the subject described by Bartsch (appendix to Van Mecken 33), engraved in a reversed direction.*

656 THE VIRGIN AND CHILD WITH ST. CATHERINE AND A BISHOP *(appendix 45)*
BRILLIANT IMPRESSION, AND EXCEEDINGLY RARE 1

ANDREA MELDOLLA.

657 Jacob and the Angel (1), and Moses saved from the Nile (2), *second state, from Mr. Ford's collection* 2

658 Moses pointing out the Quails to the Israelites (4), *before the monogram, very fine* . . 1

659 Presentation in the Temple (10), *second state, very fine, from Mr. Ford's collection* . 1

660 The Entombment (18), *third state, very fine* . 1

661 The infant Saviour in the Cradle, surrounded by Saints (62, *also re-described as 65), first state, before the monogram,* VERY FINE AND EXTREMELY RARE, *from Mr. Ford's collection* . . 1

662 St. John adoring the Infant Saviour (64),
FIRST AND VERY RARE STATE, *the left knee of the Virgin white; from Mr. Ford's collection* . . 1

663 Bellona (76), *second and third states, from the same collection* 2

664 Minerva and the Muses (79), *very fine and rare, from Sir Joshua Reynolds's and Mr. Ford's collections* 1

665 Virtue conquering Vice (82); a Prophet (83); a Woman carrying a Vase (84), and a Woman (87), *very fine, from Mr. Ford's collection* . . 4

666 Judith, after *Parmigianino, unknown to Bartsch, very fine and rare, from the same collection* . 1

667 The Holy Family with a female Saint and a Bishop, *unknown to Bartsch, two impressions, from the same collection*, &c. 2

668 Apollo and Daphne, *unknown to Bartsch, very fine and rare, from the same collection* . . 1

VANDER MEULEN, &c.

669 A Forest; Soldiers travelling, *original drawing;* Landscapes with buildings, by *Manini*, &c. . 5

JAN MIEL.

670 The Bagpiper (1), and an old Woman with a boy (2), *very fine and rare* . . 2

G. MOCETTO.

671 Judith putting the Head of Holofernes into a sack (1), *a fine early undescribed copy by an anonymous engraver,* EXTREMELY RARE . . 1

672 THE CALUMNY OF APELLES, *with the Piazza of S. S. Giovanni e Paolo at Venice in the background, described by Bartsch* (T. 13, p. 113, No. 10) *as the work of an anonymous artist, but very justly considered by the late Mr. Ottley as* UNDOUBTEDLY BY THE HAND OF MOCETTO, SUPERB IMPRESSION, AND EXTREMELY RARE 1

NICOLETTO DA MODENA.

673 St. Sebastian fastened to a pillar, *unknown to Bartsch,* VERY FINE, AND EXTREMELY RARE . 1

MONOGRAMS, &c.

674 ST. CATHERINE, *by the master of the monogram* A. P. (B. T. x, p. 32, No. 61?), A BEAUTIFUL PRINT, BRILLIANT IMPRESSION, AND EXCEEDINGLY RARE . . 1

130-5-6

675 Whole length figure of St. John, *by the master who used the monogram W., undescribed by Bartsch, and very rare* 1 / 6 · Weber

676 Warriors on Horseback, by F. B.; Jupiter; and Children playing, by I. B.; the Virgin and Child, by I. M. S. &c., *very fine* . . 6 / 12 — Graves

677 Soldiers gambling, by P. V. L.; Peasants, by *C. Matsys* (52); Standard Bearer, by G. L. (B. ix, 27, 7), &c. *extremely fine* . . 4 · 19 — Evans.

BENEDETTO MONTAGNA.

678 Venus standing, *unknown to Bartsch*, EXTREMELY RARE, *from Sir M. Sykes's collection* 1 / 5 — Col.

CAREL DE MOOR.

679 His own Portrait, *mezzotint, fine and rare* . 1 · 15 — Graves

RAFFAELLE MORGHEN.

680 LA MADONNA DELLA SEGGIOLA, AFTER RAFFAELLE, FINE PROOF WITH OPEN LETTERS . 1 9 · · Ryman

681 THE VIRGIN AND CHILD WITH ST. JOHN, called LA MADONNA DEL CARDELINO, AFTER RAFFAELLE, SUPERB PROOF BEFORE THE LETTERS, EXTREMELY RARE 1 10 · · Smedley

682 JURISPRUDENCE, AFTER RAFFAELLE, FINE PROOF BEFORE THE LETTERS . 1 6 10 — Col.

683 THE NOLI ME TANGERE, AFTER BAROCCIO, VERY FINE PROOF WITH OPEN LETTERS 1 2 12 · Weber

684 *The Repose in Egypt, and Time and the Seasons, after Nicholas Poussin* EXTREMELY FINE PROOFS . 2 4 10 — Col.

685 THE SCHOOL OF ATHENS, AFTER RAFFAELLE, SUPERB PROOF BEFORE ANY LETTERS 1 9 · · Graves

686 THE AURORA, AFTER GUIDO, A MAGNIFICENT PROOF BEFORE THE LETTERS, AND OF EXTRAORDINARY RARITY . 1 52 10 · Col.

J. MORIN, &c.

687 Portrait of Cardinal Borromeo; J. Howell, by *Mellan*, &c., *fine* . . . 3 · 5 · Vivares

688 Portraits of De Thou, Cardinal de Retz, and the Abbé de Richelieu, *the latter a fine proof before the letters* 3 12 · do

231 · 1 · 6 ·

B. DEL MORO.

689 St. Nicholas, after *Parmigianino, fine and rare* 1

J. MULLER.

690 Portrait of Maurice Prince of Orange, after *Mierevelt, very fine* 1

F. MULLER.

691 St. Cecilia, after Domenichino, MAGNIFICENT PROOF BEFORE ANY LETTERS 1

NANTEUIL.

692 Portrait of John Evelyn, *very fine, with large margin* 1

M. NATALIS.

693 The Marquis del Guast and his Mistress, after *Titian*, A VERY FINE PROOF 1

THE MASTERS OF THE NAVETTE.

694 The dead body of Our Lord with the Holy Women and St. John (7), VERY FINE AND EXTREMELY RARE, *from Mr. Coningham's collection* 1

695 The Virgin and Child, *unknown to Bartsch*, A MOST BEAUTIFUL PRINT, BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

NIELLI.

696 Pyramus and Thisbe *(Duchesne* 259), A MOST EXQUISITE SPECIMEN *of the very earliest mode of taking impressions on paper from plates of metal*, IN THE FINEST CONDITION, AND OF THE UTMOST RARITY 1

697 Two Children sitting on a Vase, *with an inscription; undescribed by Duchesne; of admirable workmanship.* EXTREMELY FINE, AND PROBABLY UNIQUE 1

698 An Allegorical Subject, representing a young Man lying on the ground, with a female reclining over him and binding his hands, probably intended to represent Virtue overcoming Vice, *undescribed by Duchesne; of exquisite workmanship.* EXTREMELY FINE, AND PROBABLY UNIQUE 1

699 A Roman General accompanied by many Soldiers, *undescribed by Duchesne, fine old impression, and very rare* 1

278 2

700 An ancient Sacrifice, *undescribed by Duchesne, fine old impression, and very rare* . 1 . 10 . Evans

J. VAN NOORDT.

701 The Temple of the Sibyl at Tivoli, after *Lastman, before the retouch, very fine and rare* . 1 . 10 . do

WENCESLAUS OF OLMUTZ.

702 THE MAN OF SORROWS STANDING BETWEEN THE VIRGIN AND ST. JOHN (17),
SUPERB IMPRESSION, AND EXCESSIVELY RARE 1 16 . . Evans

ADRIAN OSTADE.

703 Portrait of Ostade sitting, etching by *Coelers, in different states*, &c., *scarce* . 6 . 5 — Evans
704 *La Poupée demandée* (16), *an extremely fine impression* 1 1 6 . do —
705 The Schoolmaster (17), *with a slight marginal line, extremely fine, with large margin* . 1 1 12 — do
706 Beggar leaning on his stick (20), *with a slight marginal line, very fine, with large margin* . 1 1 1 — do
707 The Bridge (26), *an extremely fine impression* 1 . 10 — do
708 Saying Grace (34), *first state, before the cap on the man's head*, VERY FINE AND RARE . 1 3 7 . do
709 The Knife Grinder (36), *first state, with a slight marginal line*, &c., VERY FINE . 1 1 1 — Evans
710 The Backgammon Players (39), *second state*, EXTREMELY FINE, *with large margin* . 1 1 3 — Evans
711 Interior with peasants regaling (50), *fine* 1 . 5 — do

W. PANNEELS.

712 Judith, Esther and Ahasuerus, David and Goliah, Samson and the Lion, the Holy Family, and the Virgin and Child, after RUBENS, *very fine* . 6 . 14 — Giles
713 The Baptism of Christ, Mary Magdalen embracing the Saviour's feet, St Sebastian, *with a counterproof*, Jupiter and Juno, &c., after RUBENS, *very fine* 6 . 13 . —
714 Silenus and attendants, Venus and Cupid, Venus and Acteon, Apollo and Daphne, &c., after RUBENS, *very fine* 8 . 18 . —

PARMIGIANINO.

715 Judith, *an exquisite etching, unknown to Bartsch, of which only one other impression is known, very fine, from Mr. Ford's collection* . 1 . 10 6 Evans

308 7

716 The Nativity (3), *three impressions, one very fine, from Mr. Ford's collection* . 3

717 The Virgin and Child (4), and the Entombment (5), *second state, very fine, from the same collection* 2

718 St. James (8), *before and with the retouch;* and St. Thais (10), *two impressions, fine, from the same collection* 3

719 The young Shepherd (12), and the Two Lovers (14), *two states, one very fine, from the same collection* 3

720 The Boy and the two old Men (13), *first state, the centre of the boy's forehead white,* NEARLY UNIQUE, *from the same collection* . 1

J. B. PASQUALINI, &c.

721 The Holy Family, &c., after *Guercino;* the Repose in Egypt, by *Procaccini*, &c., *fine* . 4

BONAVENTURE PETERS.

722 A Castle on a Rock, with a river and boats, VERY FINE AND RARE . 1

PERELLE.

723 Set of Sea Views, *small circles;* circular Landscapes, &c., *fine* . 17

724 Landscapes with figures, &c., *fine* . 19

725 Landscapes, Views of Versailles, the Chateau de Vincennes, &c., *fine* . 16

ANTONIO PERFETTI.

726 THE BIRTH OF THE VIRGIN, AFTER ANDREA DEL SARTO, SUPERB PROOF BEFORE ANY LETTERS, WITH THE ENGRAVER'S AUTOGRAPH . 1

FRANCIS PLACE.

727 Portrait of General Lambert, *mezzotint*, &c., *very fine* 2

F. POILLY.

728 THE NATIVITY, AFTER GUIDO, SUPERB PROOF BEFORE THE INSCRIPTION, AND WITH THE BORDER IN OUTLINE, EXTREMELY RARE 1

729 The Holy Family with St. Anne and St. John, after *N. Poussin, very fine, before the arms and the inscription, from Mariette's collection* . . 1

PAUL PONTIUS.

730 The Flagellation, after RUBENS, *very fine* . 1
731 Portraits of James Roelans, the father and son; *the former* A FINE PROOF BEFORE THE LETTERS . 2
732 The Portrait of Rubens, A VERY FINE IMPRESSION, VERY RARE, *from M. Debois's collection* . 1

GIOVANNI BATISTA DEL PORTA.

733 Two Females seated on the ground, one of whom holds a figure of Victory, *unknown to Bartsch, and not described by any author,* A BEAUTIFUL PRINT, IN THE FINEST CONDITION, AND PROBABLY UNIQUE . . 1

N. POUSSIN.

734 Cupids at play, *the only etching attributed to this great master,* EXTREMELY FINE AND RARE . 1

P. V. H.

735 Etchings of Dogs (5, 7, 8), BRILLIANT IMPRESSIONS, AND VERY RARE . 3

DRAWINGS BY ITALIAN MASTERS.

BACCIO BANDINELLI.

736 STUDIES OF TWO NAKED MEN, A MAGNIFICENT DRAWING *in pen and ink* 1
737 STUDIES OF TWO NAKED MEN, *companion to the preceding,* A MAGNIFICENT DRAWING *in pen and ink, framed and glazed* . . 1

BAROCCIO.

738 Head of an Angel, *in black and red chalk, a charming drawing* 1

CANGIAGIO.

739 The Virgin and Child with St. John; the Holy Family, and an Apostle writing, *very spirited drawings in pen and ink* 3
740 Two Apostles, *in pen and ink and red chalk, very spirited* 1

CANTARINI.

741 Venus and Cupid, *a fine drawing in red chalk* 1
742 Four Children with a lamb, *a very fine drawing in red chalk, formerly in the Knapton collection; with the print by Bartolozzi* . . 2

LODOVICO CARACCI.

743 St. Roch in a landscape, *fine drawing in pen and ink* 1

A. CARACCI.

744 A Man walking, *an extremely fine study in black chalk* 1

745 Children in a grand landscape, *a very fine drawing in red chalk* 1

CARAVAGGIO.

746 Ceres and other deities, *pen drawing, washed with bistre, fine* 1

CASTIGLIONE.

747 St. Francis praying, *a capital drawing, with fine bold effect* 1

748 Horses feeding, *a fine pen drawing, touched with red chalk, and washed with indian ink* . 1

BENVENUTO CELLINI.

749 Studies of Legs, a Horse's Head, and other subjects, *a remarkably talented drawing in pen and ink* 1

COREGGIO.

750 Head of a Child, *a beautiful drawing in red chalk* 1

PIETRO DA CORTONA.

751 An allegorical subject, with female figures and a palace, *a very fine drawing, with the print by Mellan* 2

DOMENICHINO.

752 Academical study of a Man kneeling, *in red chalk, very fine* 1

P. FARINATI.

753 St. Francis kneeling, holding a crucifix, *a remarkably fine drawing* . . 1

GABBIANI.

754 Man and Woman sitting under a tree, &c. *a fine drawing in red chalk* . . 1

GIORGIONE.

755 Young Man holding a shield, *an extremely fine drawing in black chalk, heightened with white* . 1

351 6

GRIMALDI.

756 A grand Landscape with figures, *fine drawing in pen and ink, with a study of the Deluge at the back, from Mr. Cosway's collection* . . 1 . 3 . Mayer

GUERCINO.

757 Charity, *a most beautiful drawing in pen and ink;* and a figure of a female, *fine drawing in bistre* . . 2 6 12 6 Allan

GUIDO.

758 The Birth of Adonis, *a fine bold drawing* . 1 . 10 6 Col.
759 An academical study, *fine drawing in black chalk on blue paper* 1 . 1 . Hume
758* Whole length figure of a Saint, *very fine drawing in black chalk; the picture is at Bologna* . 1 . 1 . do
759* Sketch of an old Man, *fine drawing in red chalk* 1 . 16 . Graves

*** *The Drawings by Italian Masters are continued at page* 61.

359 10

SIXTH DAY'S SALE.

(The numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

WORKS OF SIR JOSHUA REYNOLDS.

			LOT		
Col		17	760	Portrait of Sir Joshua Reynolds, by *Sherwin*, FINE PROOF	1
Evans		12	761	Sir Joshua Reynolds, and Francis Bartolozzi, by *Watson* FINE PROOFS	2
Col.		16	762	Lord Amherst, by *Watson*, BRILLIANT PROOF	1
Evans	1	5	763	Sir John Aubrey, by *Jones*, and Sir Joseph Banks, by *Dickinson*, FINE PROOFS	2
Col		11	764	Count Barbiano, by *Jacobi*, and Mr. Barker, whole-length, by *Jones, proofs*	2
do		19	765	The Earl of Buchan, by *Finlayson*, and Lord John Cavendish, by *Grozer*, FINE PROOFS	2
do		8	766	Lord Chief Justice Camden, by *Haid*, and *Ravenet*, FINE PROOFS	2
Evans	1	4	767	G. J. Cholmondeley, by *Jones*, and Master Crewe, as Henry VIII, by *J. R. Smith*, FINE PROOFS	2
Col.	1	19	768	George Colman, and Samuel Dyer, by *Marchi*, FINE PROOFS	2
Evans	1	1	769	Sir John Cust, Speaker of the House of Commons, *whole-length, by Watson*, BRILLIANT FIRST PROOF, EXTREMELY RARE	1
Rounds		15	770	The Dilettanti Society, by *Say*, FINE PROOF, *before any letters*	1
Col		16	771	The Duke of Devonshire, by *Faber;* Archbishop Drummond, by *Watson*, FINE PROOF, and Sir Robert Fletcher, by *Dickinson*	3
do	1	1	772	Sir William Forbes, by *James Ward*, FINE FIRST PROOF	1
White	2		773	Charles James Fox, with Lady Sarah Lenox and Lady Susan Strangeways, FINE PROOF BEFORE ANY LETTERS	1
Col.	1	7	774	Garrick, as Kiteley, by *Finlayson;* and Henry Woodward, by *Watson*, FINE PROOFS BEFORE ANY LETTERS	2
White	1	1	775	Garrick between Tragedy and Comedy, by *Valentine Green*, FINE PROOF BEFORE ANY LETTERS	1

16.17.

16 17.

776 The Marquis of Granby, standing near his horse, by *Watson*, FINE PROOF BEFORE ANY LETTERS . 1 . 15 — Rowlandson

777 The Duke of Gloucester, by *Caroline Watson;* Mr. Hare, by *S. W. Reynolds*, and Mr. Hargrave, by *Jones*, FINE PROOFS . 3 . 8 — do

778 Sir T. Harrison, by *Fisher*, and John Lee, by *Hodges*, FINE PROOFS . . 2 / 1 — Col.

779 The Duke of Leinster, by *Dixon*, BRILLIANT PROOF, *and very rare* . 1 / 14 — do

780 Lord Chancellor Lifford, by *Dunkarton*, FINE PROOF BEFORE ANY LETTERS . 1 . 9 . Grozer

781 Captain Lockhart, by *Mac Ardell;* Lord Loughborough, by *Grozer;* Lord Lucan, by *Jones;* and Dr. Lucas, by *Mac Ardell, the three latter* FINE PROOFS 4 / 1 — do

782 Lord Chief Justice Mansfield, by *Bartolozzi*, FINE PROOF BEFORE THE ARMS . 1 . 8 — Evans

783 Archbishop Markham, by *J. R. Smith*, AN EXTREMELY FINE PROOF, . 1 . 19 — Col.

784 Archbishop Markham, by *J. R. Smith*, BRILLIANT FIRST PROOF BEFORE THE NAME, EXTREMELY RARE . . 1 . 19 — do

785 W. Mason, by *Doughty*, and Dr. Mudge, by *Grozer*, FINE PROOFS . . 2 / 3 — do

786 G. Marchi, by *Spilsbury;* the Duke of Marlborough, by *Houston*, and Lord Mount Edgcumbe, by *Fisher, the latter* A FINE PROOF . 3 / 1 — Grozer

787 Omai, whole length, by *Jacobi, very fine* . 1 . 2 6 Col.

788 The Earl of Pembroke, by *Dixon*, and the Duke of Portland, by *Murphy*, FINE PROOFS . 2 / 1 — Grozer

789 The Pembroke Family, by *Watson*, A REMARKABLY FINE PROOF . 1 / 5 — Col.

790 Bishop Percy, by *Dickinson*, FINE PROOF, EXTREMELY RARE 1 / 5 — Evans

791 Mr. Patterson, by *Watson, fine proof*, and Dr. Pitcairn, by *Jones, very fine* . 2 / 1 — Col

792 Rev. Mr. Reynolds, and Bishop Shipley, by *J. R. Smith*, FINE PROOFS . . 2 . 15 — do

793 Lord Rodney, by *Watson*, and Lord George Sackville, by *Mac Ardell*, FINE PROOFS . . 2 / 7 — do

794 J. Sharpe, by *Hodges;* Mr. Tomkins, by *Turner;* Samuel Whitbread, and Caleb Whitefoord, by *Jones*, FINE PROOFS, &c. 4 . 16 . Knight

34 7 6

795 Richard Brinsley Sheridan, by *J. Hall*,
FINE PROOF BEFORE ANY LETTERS, *extremely rare* 1

796 Mr. Stuart, by *Watson*, and Dr. Joseph Warton, by *J. R. Smith*, FINE PROOFS . . 2

797 Earl Temple, by *Dickinson*, VERY FINE PROOF 1

798 John Thomas, Bishop of Rochester, by *Parke*,
SUPERB PROOF BEFORE ANY LETTERS, *extremely rare* 1

799 Lord Chancellor Thurlow, by *Bartolozzi*, UNFINISHED PROOF 1

800 Charles Townshend, by *Dixon*, and Lord John Townshend, by *Jones*, FINE PROOFS; Lord Vernon, by *Clint;* and the Duke of Marlborough, whole length, after *Gainsborough* 4

801 Lord Ashburton, the Marquis of Lansdowne, and Col. Barré, by *Ward*, FINE PROOF BEFORE ANY LETTERS 1

*** *The Works of Sir Joshua Reynolds are continued at page* 66.

MARC ANTONIO RAIMONDI, AGOSTINO VENEZIANO, AND MARCO DA RAVENNA.

802 ADAM AND EVE, AFTER RAFFAELLE (1),
A MOST ELABORATE DRAWING, AND NEARLY PERFECT FAC-SIMILE, OF ONE OF THE MOST EXQUISITE WORKS THAT THE ART OF ENGRAVING HAS EVER PRODUCED 1

803 Noah's Sacrifice, after RAFFAELLE, by MARCO DA RAVENNA (4), A SUPERB IMPRESSION . 1

804 The Almighty appearing to Isaac, after RAFFAELLE, by MARCO DA RAVENNA (7),
EXTREMELY FINE . 1

805 Joseph and Potiphar's Wife, after RAFFAELLE, by MARC ANTONIO (9),
VERY FINE AND EXTREMELY RARE 1

806 DAVID CUTTING OFF GOLIAH'S HEAD, after RAFFAELLE, by MARC ANTONIO (10),
MAGNIFICENT FIRST STATE *before the tablet*, EXCESSIVELY RARE, *from M. Debois's collection* 1

807 THE MASSACRE OF THE INNOCENTS, AFTER RAFFAELLE, BY MARC ANTONIO, *though very erroneously ascribed by Bartsch* (20), *to Marco da Ravenna*
MOST BRILLIANT IMPRESSION, IN ADMIRABLE CONDITION, EXCESSIVELY RARE, *from M. Debois's and Baron Verstolk's collections* . 1

107 18

808 Christ in the House of the Pharisee, after RAFFAELLE, by MARC ANTONIO (23),
SUPERB IMPRESSION, IN THE FINEST CONDITION, EXTREMELY RARE, *from M. Robert Dumesnil's and M. Debois's collections* . 1 22 1 Willcocks

809 The Last Supper, after RAFFAELLE, by MARCO DA RAVENNA (27), VERY FINE AND RARE 1 1 14 Barnard

810 THE DESCENT FROM THE CROSS, after RAFFAELLE, by MARC ANTONIO, (32),
BRILLIANT IMPRESSION, EXTREMELY RARE, *from Martin Folkes's and Mr. Barnard's collections* 1 14 10 Tiffin

811 Elymas the Sorcerer struck with blindness, after RAFFAELLE, by AGOSTINO VENEZIANO (43),
UNDESCRIBED FIRST STATE *before much additional work*, VERY FINE AND EXTREMELY RARE 1 3 - Col.

812 The Virgin and Child seated in the clouds, after RAFFAELLE, by MARC ANTONIO (47), *engraved in his most delicate manner*,
EXTREMELY FINE AND RARE . 1 5 10 Weber

813 THE VIRGIN AND CHILD SEATED IN THE CLOUDS, AFTER RAFFAELLE, BY MARC ANTONIO (52), *the original design for the Foligno Virgin*,
SUPERB IMPRESSION, EXTREMELY RARE, *from the Valois collection* . 1 10 . Col.

814 St. Michael, after RAFFAELLE, by AGOSTINO VENEZIANO (105),
BRILLIANT IMPRESSION, AND VERY RARE 1 1 10 - Sotheby

815 THE MARTYRDOM OF ST. FELICITA, AFTER RAFFAELLE, BY MARC ANTONIO (117),
MOST BRILLIANT IMPRESSION, EXCESSIVELY RARE, *from Baron Verstolk's collection* . 1 17 . . Col

816 THE VIRGIN AND CHILD WITH ST. ANNE, AFTER RAFFAELLE, BY MARC ANTONIO (172),
A MOST EXQUISITE MINIATURE PRINT, BRILLIANT IMPRESSION, AND EXTREMELY RARE 1 6 15 do

817 Cleopatra, after RAFFAELLE, by MARC ANTONIO (200),
SUPERB IMPRESSION, AND VERY RARE, *from the Barnard and Beckford collections* . 1 6 5 Tiffin

818 THE RAPE OF HELEN, AFTER RAFFAELLE, BY MARC ANTONIO (209),
BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from Sir P. Lely's and Mr. Harding's collections* 1 9 . . do

203. 11.

819 THE TRIUMPH OF TITUS, BY MARC ANTONIO (213), *probably after his own design, though attributed by Bartsch to Andrea Mantegna*,
BRILLIANT IMPRESSION OF ONE OF THE RAREST OF MARC ANTONIO'S WORKS . 1

820 TWO FAUNS CARRYING AN INFANT IN A BASKET, by MARC ANTONIO, *after an ancient bas-relief* (230),
MAGNIFICENT IMPRESSION, EXTREMELY RARE, *from Sir Mark Sykes's collection* . 1
*** "*Il ne se peut rien désirer de plus parfait, tant pour le dessein que pour la gravure, que cette superbe estampe.*"—BARTSCH.

821 Dancing Nymphs and a Faun, after RAFFAELLE, by AGOSTINO VENEZIANO (250),
VERY FINE AND RARE, *from Mr. Hibbert's collection* 1

822 Two of the Muses, after RAFFAELLE, by MARC ANTONIO (265, 271), EXTREMELY FINE AND RARE 2

823 VENUS APPEARING TO ÆNEAS IN THE DRESS OF A HUNTRESS, BY MARC ANTONIO (288),
A MOST BRILLIANT IMPRESSION, THE VERY FINEST KNOWN, EXCESSIVELY RARE, FROM BARON VERSTOLK'S COLLECTION . 1

824 ORPHEUS AND EURIDICE, by MARC ANTONIO, *probably after his own design* (295),
SUPERB IMPRESSION, EXTREMELY RARE, *from Sir P. Lely's, Barnard's, Hibbert's, Esdaile's, and Baron Verstolk's collections* . 1

825 A FAUN WITH A CHILD, after RAFFAELLE, by MARC ANTONIO (296),
BRILLIANT IMPRESSION, EXCESSIVELY SCARCE, *from the Valois and Verstolk collections* . 1

826 The Statue of Bacchus, *ascribed by Bartsch to* MARCO DA RAVENNA (308), *very fine and rare, from Sir M. Sykes's collection* . 1

827 THREE CHILDREN RAISING A TERMINUS OF CUPID, BY MARC ANTONIO (320),
MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from Baron Verstolk's collection* 1

828 Venus extracting a thorn from her foot, after *Raffaelle*, by *Marco da Ravenna* (321), *a retouched impression* 1

277 7

829 Venus and Cupid on Dolphins, after RAFFAELLE, by MARCO DA RAVENNA (324), *very fine and rare* 1 1 12 Evans

829* Juno, Ceres, and Psyche, after RAFFAELLE, by M. DA RAVENNA (327), VERY FINE . 1 1 14 Weber

*** *The Works of Marc Antonio, Agostino Veneziano, and Marco da Ravenna, are continued at page* 68.

DRAWINGS BY ITALIAN MASTERS.

(Continued from page 55*).*

OTTAVIO LEONE.

830 Portrait of a Lady, *fine drawing in black chalk* 1 . 11 . Col

831 Portrait of a young Lady, *a fine drawing in black and red chalk, on blue paper; from Baron Verstolk's collection* 1 1 6 do

CARLO MARATTI.

832 Study for the figure of Sisera, *fine pen drawing, washed with indian ink* . . . 1 . 1 6 Varney

PARMIGIANINO.

833 The Martyrdom of St. Catherine, and studies of Heads, &c., *fine drawings in pen and ink, from Count Fries's collection* 2 11 do

834 St. John preaching in the Wilderness, *a very fine drawing* 1 . 4 . Palgrave

835 THE VIRGIN AND CHILD WITH ST. JOHN, BEAUTIFUL DRAWING *in bistre, &c., from Sir T. Lawrence's collection* . . 1 5 5 Col

836 St. John and other Saints, A SUPERB DRAWING *in red chalk, from the same collection* 1 . 10 6 do

837 LUCRETIA ABOUT TO STAB HERSELF, AN ADMIRABLE DRAWING, *from the same collection* 1 2 2 do

838 Figure of a Saint, FINE DRAWING *in black and white chalk, from the same collection* . . 1 1 1 do

839 A FEMALE SITTING, A MOST SUPERB DRAWING, *from the same collection* 1 2 2 do

840 A NAKED FEMALE CARESSING A HORSE, *probably intended for Neptune and Ceres,* MAGNIFICENT DRAWING, *from the same collection* 1 7 7 Allan

841 HEAD OF A MAN, A MOST EXQUISITE DRAWING *in pen and ink, from the same collection* . . 1 2 2 Col.

303 16

842 An allegorical Figure,
superb drawing *in red chalk, from Sir T. Lawrence's collection* . 1

843 Head of a Man, *in red chalk*, and a flying Eagle, *very fine, from the same collection* . 2

844 Five drawings of Figures, Heads, &c., *mounted on one sheet,* exceedingly fine, *from the same collection* 5

845 Head of a Female, *fine drawing in red chalk* 1

846 Studies of a Warrior, and of an Arm, *the latter in red chalk,* very fine . . 1

847 Study of a Female,
fine drawing *in black chalk, from Sir T. Lawrence's collection* . . 1

848 Study of Jupiter in the clouds, *fine drawing in pen and ink* 1

849 Studies of Figures, *fine drawing in red chalk* 1

PROCACCINI.

850 Various studies of Figures on the same sheet, *very fine, from Lord Spencer's collection* . 1

RAFFAELLE.

851 Studies of Figures, a beautiful drawing *in pen and ink* 1

GIULIO ROMANO.

852 Panthers, Trophies, &c. *a very fine drawing in pen and ink* 1

TITIAN.

853 Various studies *in pen and ink,*
a remarkably effective drawing . 1

854 A small Landscape,
an exquisite drawing *in pen and ink* 1

855 A grand Landscape with rocks and mills,
superb drawing *in pen and ink, from Mr. Esdaile's collection* . . 1

LIONARDO DA VINCI.

856 Six most spirited caricature Heads of Men, *mounted on the same sheet* . . 6

857 Studies of a Child, Female Heads, &c., *very fine drawing in black chalk, from Sir Joshua Reynolds's collection* 1

858 Portrait of a Man,
superb drawing *in black and red chalk* 1

T. DEL VITA.

859 Portrait of a young Female, a remarkably fine drawing 1

ZUCCARO.

860 Three Men on horseback, *a very fine pen drawing, washed with indian ink* . . . 1

861 Head of a Boy, and other studies, *an exceedingly fine drawing* 1

PRINTS.

REMBRANDT.

The first numbers refer to Wilson's Catalogue, the second (in parentheses) to that of Bartsch.

PORTRAITS OF REMBRANDT.

862 Bust of Rembrandt in a fur cap, 6 (6), *second state, very fine and rare* . . 1

863 Portrait of Rembrandt in an embroidered mantle, 7 (7), *seventh state, very fine and rare* . 1

864 Bust of a young Man, resembling Rembrandt, 13 (13), *second state, a brilliant impression* . 1

865 Rembrandt and his Wife, 19 (19), *fine counterproof, very rare* 1

866 REMBRANDT LEANING ON A STONE SILL, 21 (21), *second state,* SUPERB IMPRESSION, AND EXTREMELY RARE 1

867 REMBRANDT DRAWING, 22 (22), *eighth state,* A MOST BRILLIANT IMPRESSION, *from Lord Aylesford's collection* . 1

868 Rembrandt drawing, 22 (22), *ninth state, extremely fine, from the same collection* 1

869 Bust of Rembrandt laughing, 29 (316), *second state, very fine, from the same collection* . 1

SUBJECTS FROM THE OLD AND NEW TESTAMENTS.

870 Abraham dismissing Hagar (B. 32), and Abraham's sacrifice, 39 (35), *fine counterproof, from Lord Aylesford's collection* 2

871 The Vision of Ezechiel, and David and Goliah, 40 (36), *very fine, with a counterproof of the latter* 2

872 Joseph relating his Dream, 41 (37); and the Triumph of Mordecai, 44 (40), *fine counterproofs, from Lord Aylesford's collection* . 2

873 The Angel leaving Tobit's Family, 48 (43), *remarkably fine* 1

874 THE ANGEL APPEARING TO THE SHEPHERDS, 49 (44), MAGNIFICENT IMPRESSION, *but slightly tinted* 1

Evans		11	·	875 The Adoration of the Shepherds, 51 (46), FIRST STATE, *before the planks*, EXTREMELY FINE AND RARE, *on india paper* . 1
Webster	3	8	·	876 The Adoration of the Shepherds, 51 (46), *second state*, SUPERB IMPRESSION, *on india paper, with large margin* . 1
do	13	15	-	877 THE FLIGHT INTO EGYPT, IN THE STYLE OF ELSHEIMER, 61 (56), MAGNIFICENT IMPRESSION, *covered with burr, excessively rare* 1
Weber		17	·	878 The Flight into Egypt, in the style of Elsheimer, 61 (56), *a remarkably fine impression of the usual state* 1
do		1	7	879 The Return from Egypt, 64 (60), EXTREMELY FINE, *with a counterproof on india paper, the latter from Lord Aylesford's collection* . . 2
Evans	1	13	-	880 Christ and the Woman of Samaria, 74 (70), *third state*, BRILLIANT IMPRESSION *on india paper* . 1
Barnard	4	4	-	881 THE LARGE RESURRECTION OF LAZARUS, 77 (73), *sixth state of Wilson, and fifth of Bartsch*, A MOST SUPERB IMPRESSION, EXTREMELY RARE, *from Lord Aylesford's collection* . 1
Col:	48	·	·	882 CHRIST HEALING THE SICK, called THE HUNDRED GUILDER PRINT, 78 (74), MAGNIFICENT IMPRESSION ON INDIA PAPER, *with large margin*, EXCESSIVELY RARE, *from Lord Aylesford's collection* . . 1
Wilson	3	3		883 THE HUNDRED GUILDER PRINT, 78 (74), *a fine old impression on plain paper* . 1
Evans		10	·	884 THE HUNDRED GUILDER PRINT, 78 (74), *an inferior impression on plain paper* . 1
Chambers	1	1	-	885 THE HUNDRED GUILDER PRINT, 78 (74), *the retouched impression by Captain Baillie*, VERY FINE, *on india paper, from Lord Aylesford's collection* 1
Rosida		1	6	886 THE HUNDRED GUILDER PRINT, 78 (74), *impressions from the fragments into which the plate was cut, from the same collection* . . 4
Evans	2	12	6	887 The Crucifixion, 80 (78), *third state*, SUPERB IMPRESSION ON INDIA PAPER, *from Lord Aylesford's collection* . . 1
Rosida		1	·	888 The Agony in the Garden, 79 (75), and the Incredulity of St. Thomas, 93 (89), *fine counterproofs, from the same collection* . . . 2

409 11

889	The Decollation of St. John, 97 (92), *very fine*	1		10	Weber
890	St. Jerome sitting at the foot of a tree, 108 (103), *second state*, VERY FINE, *from the Duke of Buckingham's collection*	1	2	3	White
891	ST. JEROME, AN UNFINISHED PLATE, 109 (104), *second state*, BRILLIANT IMPRESSION, *with considerable burr, from Lord Aylesford's collection*	1	6		Evans

ALLEGORICAL AND FANCY SUBJECTS.

892	The Hour of Death (B. 108), *very fine and rare, from Lord Aylesford's collection*	1		18	Artaria
893	The Marriage of Jason and Creusa, 116 (112), BRILLIANT IMPRESSION, *with the verses*	1	2	10	Tiffin
894	Three Oriental Figures, 122 (118), *second state, with a counterproof;* and the Musicians, 123 (119), *a counterproof*	2		5	Ireland
895	SMALL BUST OF A RATCATCHER, *sometimes attributed to Rembrandt*, VERY FINE AND RARE, *from Lord Aylesford's collection*	1		5	Hebburn
896	The Jews' Synagogue, 130 (126), *counterproof;* and the Travelling Peasants, 134 (131), *remarkably fine; with a counterproof*	3		7	Murray
897	CUPID REPOSING (B. 132), BRILLIANT IMPRESSION, EXTREMELY RARE, *from Lord Aylesford's collection*	1		14	Allan
898	Whole-length figure of a Persian (B. 137), VERY FINE AND RARE, *from Mr. Sheepshanks's and Mr. Seguier's collections*	1	1	10	Stuart

BEGGARS.

899	Beggars coming from behind a Bank, 162 (165), *the large plate, second state, very fine and rare, from Lord Aylesford's collection*	1	1	10	do
900	Beggars coming from behind a Bank, 162 (165), *the cut plate, third state, with brilliant effect of burr on the hillock, from the same collection*	1	1	19	Col
901	Beggars coming from behind a Bank, 162 (165), *the cut plate, third and fourth states, very fine*	2		17	Allan
902	Ragged Peasant with his hands behind him, 169 (172), *third state, very fine, from Mr. Harding's collection*	1		5	Evans

*** *The Etchings by Rembrandt are continued at page* 71.

£4 2 9 5

SEVENTH DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

WORKS OF SIR JOSHUA REYNOLDS.

(Continued from page 58)

PORTRAITS OF LADIES.

LOT

903 Mary Duchess of Ancaster, by *Houston*, FIRST PROOF, VERY RARE . 1

904 Mary Duchess of Ancaster, by *Houston*, and Elizabeth Countess of Ancram, by *Wilson*, FINE PROOFS 2

905 Madame Baccelli as a Bacchante, and Lady Beaumont, both by *J. R. Smith*, FINE PROOFS 2

906 Mrs. Billington *as St. Cecilia, by Ward*, SUPERB UNFINISHED PROOF, *extremely rare* 1

907 The Countess of Berkeley, and Mrs. Bonfoy, by *Mac Ardell;* and Miss Bosville, by *Watson; the two latter* FINE PROOFS 3

908 Miss Bowles *(Juvenile Amusement)*, by *C. Turner*, and *W. Ward*, FINE PROOFS . 2

909 Lady Camden, by *Schiavonetti*, and Lady Almeria Carpenter, by *Watson*, FINE PROOFS, &c. . 3

910 Mrs. Cholmondeley, and Mrs Collier, by *Watson*, and the Countess of Essex, by *Mac Ardell*, FINE PROOFS 3

911 Barbara Countess of Coventry, by *Watson*, VERY FINE PROOF 1

912 Barbara Countess of Coventry, by *Watson*, SUPERB PROOF, *very rare* . 1

913 Miss Crewe and her Brother, by *Mac Ardell*, and Miss Crewe and her Sister, by *Dixon*, FINE PROOFS 2

914 Mrs. Damer, by *J. R. Smith*, and Lady Anne Dawson (Dartrey), by *Mac Ardell*, FINE PROOFS . 2

915 Lady Charlotte Fitzwilliam, by *Mac Ardell;* Lady E. Foster, by *Bartolozzi*, and Sophia Princess of Gloucester, by *Watson*, FINE PROOFS . 3

916	Jane Duchess of Gordon, by *Dickinson*, FINE PROOF, *extremely rare*	1	1	5	Graves
917	Miss Greenway, by *Watson*, and Mrs. Horneck, by *Mac Ardell*, FINE PROOFS	2	1	1	Col.
918	Miss Horneck, by *Dunkarton*, FINE PROOF	1		16	do
919	Miss Horneck, by *Dunkarton*, VERY FINE PROOF, *from Mr. Thompson's collection*	1	1	11	do
920	Miss Jacob, by *Spilsbury*, and Miss Kemble (Mrs. Twiss), by *Jones*, VERY FINE PROOFS	2		11	Evans
921	Miss Kennedy, by *Watson*, FINE PROOF	1		11	do
922	Miss Kennedy, by *Watson*, VERY FINE PROOF, *printed in brown ink, producing a beautiful effect*	1	1	12	Graves
923	Lady Kent, by *Dixon*, FINE PROOF	1		18	Col.
924	Mrs. Lascelles and her Child, by *Watson*, VERY FINE PROOF	1	1	17	do
925	The Duchess of Leinster, by *Dickinson*, FINE PROOF; and Miss Magill, by *Watson*, *very rare*	2	1	1	Graves
926	The Duchess of Leinster, by *Dickinson*, FIRST PROOF, *extremely rare*	1	1	17	Col
927	The Duchess of Marlborough, by *Mac Ardell*, and the Duchess of Marlborough with her Child, by *Watson*, FINE PROOFS	2	1	1	do
928	Mrs. Mathew, whole length, by *Dickinson*, and Mrs. Musters as Hebe, *very fine*	2		16	Graves
929	Miss Meyer as Hebe, by *Jacobe*, FINE PROOF, VERY RARE	1		18	do
930	Nelly O'Brien, by *Okey*, and Miss Powell, by *Houston*, VERY FINE PROOFS	3	1	6	Col
931	Miss T. Palmer (Mrs. Gwatkin) when a child, by *J. R. Smith;* Miss Mary Palmer (Marchioness of Thomond), by *Doughty* and *J. R. Smith*, *fine proofs*	3	1	7	Evans
932	Lady E. Montagu, by *Mac Ardell;* Lady C. Price, by *Jones;* Mrs. Robinson, and Lady Scarsdale, by *Watson*, FINE PROOFS	4	1	2	do
933	Lady Spencer, by *T. Watson;* Mrs. Stanhope, by *Caroline Watson*, and the Countess of Waldegrave, by *Houston*, FINE PROOFS	3	1	17	Col.

FANCY SUBJECTS.

934	Ariadne, by *Doughty*, and Master Herbert as Bacchus, by *J. R. Smith*, FINE PROOF	2		14	Richardt

935 Old Man reading, by *Okey*, and Resignation, by *Watson*, FINE PROOFS . 2

936 The Age of Innocence, by *Turner*, *private plate*, ARTIST'S PROOF . 1

937 The Strawberry Girl, by *Watson*, and Muscipula and Robinetta, by *Jones*, FINE PROOFS 3

938 La Madonna col Bambino, by *J. R. Smith*; St. John, by *Dean*, and Dionysius Areopagita, by *Jehner*, *the two former* FINE PROOFS . 3

939 Venetian Boy, and Cupid as Mercury, by *Dean*, and the Student, by *J. R. Smith*, FINE PROOFS 3

940 The young Artist, by *Keating*, and the sleeping Child, by *Doughty*, FINE PROOFS . . 2

941 THE INFANT JUPITER, by *J. R. Smith*, VERY FINE AND RARE 1

942 The Fortune Teller, by *Sherwin*, VERY FINE . 1

943 THE FORTUNE TELLER, by SHERWIN, SUPERB PROOF BEFORE ANY LETTERS, EXTREMELY RARE 1

MARC ANTONIO, AGOSTINO VENEZIANO, AND MARCO DA RAVENNA.

(Continued from page 61).

944 JUPITER EMBRACING CUPID, MERCURY FLYING FORWARD IN SEARCH OF PSYCHE, AND CUPID AND THE GRACES; THREE OF THE ANGLES OF THE FARNESINA; AFTER RAFFAELLE, BY MARC ANTONIO (342—344), MOST SUPERB IMPRESSIONS, ONE OF THE FINEST SETS KNOWN, EXCESSIVELY RARE, *the two former from Baron Verstolk's, and the latter from Mr. Coningham's collection* 3

945 Venus, Mars, and Cupid, by MARC ANTONIO, probably after a design by FRANCIA (345), *very fine and rare* 1

946 Hercules and Antæus, after RAFFAELLE, by MARC ANTONIO, (346), VERY FINE AND RARE . 1

947 THE TRIUMPH OF GALATEA, AFTER RAFFAELLE, BY MARC ANTONIO (350), FINE AND EXTREMELY RARE 1

948 An unknown subject of three figures, in the centre of whom is a woman holding a crescent, after FRANCIA, by MARC ANTONIO (354), BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

949 Temperance, after RAFFAELLE, by AGOSTINO VENEZIANO, (358), VERY FINE AND RARE . 1

96 17. 6

950 A composition of many figures, among which the principal is a young man holding a torch, after FRANCIA, by MARC ANTONIO (360),
VERY FINE, AND EXTREMELY RARE, *from M. Debois's collection* . . 1 4 4 — Allan

*** "*Cette pièce est une des meilleures que Marc Antoine ait gravées dans ses premières manières.*"—BARTSCH.

951 THE EMPEROR TRAJAN BETWEEN ALLEGORICAL FIGURES OF ROME AND VICTORY, engraved by MARC ANTONIO, after a drawing by RAFFAELLE from the antique (361),
A MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1 9 12 6 Stillman

*** "*Cette estampe, qui est gravée d'après l'un des bas-reliefs de l'arc de Constantin, est une des plus belles et des plus estimées de Marc Antoine.*"—BARTSCH.

952 An unknown subject, representing two men holding a bent stick over a reclining female, after FRANCIA, by MARC ANTONIO (369),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1 2 10 — Evans

953 A Man pouring water into a vase, with a Woman holding two sponges, after FRANCIA, by MARC ANTONIO (373),
EXTREMELY FINE AND RARE . 1 4 12 — Toffin

954 A naked Man chastising Fortune, after FRANCIA, by MARC ANTONIO (378), EXTREMELY FINE AND RARE 1 1 11 — Palgrave

955 A Man shewing a hatchet to a young Female, by MARC ANTONIO (380),
SUPERB IMPRESSION, PROBABLY THE FINEST KNOWN, EXCESSIVELY RARE, *from M. Dumesnil's and M. Debois's collection* . . 1 12 — Strayer

956 PHILOSOPHY, AFTER RAFFAELLE, BY MARC ANTONIO (381),
BRILLIANT IMPRESSION, EXTREMELY RARE, *from Mr. Hibbert's collection, but unfortunately cut at top* 1 4 — Evans

957 YOUNG MAN CARRYING A LANTERN, AND FOLLOWED BY A RAM, AFTER RAFFAELLE, BY MARC ANTONIO (384),
MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1 3 — do

958 THE VIRTUES, AFTER RAFFAELLE, BY MARC ANTONIO, (386—392),
A REMARKABLY BRILLIANT SET, AND EXTREMELY RARE 7 11 — Allan

959 THE PEST, after RAFFAELLE, by MARC ANTONIO (417),
VERY FINE AND RARE . . 1 . 12 . Evans.

151. 15.

960 The young Mother seated, and conversing with two men, after FRANCIA, by MARC ANTONIO (432),
VERY FINE AND RARE . . 1

961 Young Man sleeping near the entrance of a wood, after FRANCIA, by MARC ANTONIO (438),
EXTREMELY FINE AND RARE . 1

962 A Woman meditating, after RAFFAELLE, by MARC ANTONIO (445), VERY FINE AND RARE . 1

963 Woman carrying a child, probably intended for Hagar and Ishmael, after RAFFAELLE, by MARC ANTONIO (450),
EXTREMELY FINE AND RARE . 1

964 A Womam selling eggs, with a man leaning over her, after RAFFAELLE, attributed by Bartsch to *A. Veneziano*, but more probably by MARC ANTONIO (453),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

965 A MAN CARRYING THE BASE OF A COLUMN, AFTER RAFFAELLE, BY MARC ANTONIO (476),
MAGNIFICENT IMPRESSION, EXTREMELY RARE, *from Baron Verstolk's collection* . . 1

966 A Man extracting a thorn from his foot, by MARCO DA RAVENNA, *after the antique* (480), *very fine and rare* 1

967 A NAKED MAN CLIMBING UP A BANK, ONE OF THE FIGURES IN MICHAEL ANGELO'S CARTOON OF PISA, ENGRAVED BY MARC ANTONIO (488),
A MOST SUPERB IMPRESSION, AND EXTREMELY RARE 1

968 Medallion Portraits of Leo X, and Adrian VI, by MARC ANTONIO (493, 494), *very fine and rare* . 2

969 Christ taking leave of his Mother, after ALBERT DURER, by MARC ANTONIO (636),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

ANONYMOUS MASTERS OF THE SCHOOL OF MARC ANTONIO.

970 The Sacrifice of Cain and Abel, after RAFFAELLE (4), *first state before the address*, VERY FINE AND RARE 1

971 The Virgin and Child, after PARMIGIANINO (12), probably engraved by CARAGLIO,
A BEAUTIFUL PRINT, *extremely fine and rare* 1

1913 -

REMBRANDT.

(Continued from page 65).

The first numbers refer to Wilson's Catalogue, the second (in parentheses) to that of Bartsch.

ACADEMICAL SUBJECTS, &c.

972	Academical figure of a Man sitting on the ground, 193 (196), EXTREMELY FINE, *from Lord Aylesford's collection*	1		16	Sandy
973	WOMAN BEFORE A DUTCH STOVE, 194 (197), *third state*, SUPERB IMPRESSION, ON INDIA PAPER	1	2	7	Evans

LANDSCAPES.

974	THE SPORTSMAN, 208 (211), *first state of Bartsch and second of Wilson*, AN EXTREMELY FINE IMPRESSION	1	3	3	Ld
975	A Peasant carrying milk pails, 210 (213), *second state*, BRILLIANT IMPRESSION, *extremely rare, from Lord Aylesford's collection*	1	6	6	Allen
976	Village with a square tower, 215 (218), *second state*, BRILLIANT IMPRESSION, VERY RARE	1	3	13	Wilson
977	LONG LANDSCAPE WITH A TOWER, 220 (223), *without the dome, but before the diagonal strokes on the space between the post of the gate and its buttress; an undescribed state*, SUPERB IMPRESSION, EXTREMELY RARE, *from Baron Verstolk's collection*	1	10		White
978	LONG LANDSCAPE WITH A TOWER, 220 (223), MAGNIFICENT IMPRESSION, *in the usual state, from Lord Aylesford's collection*	1	3	12 6	Evans
979	ARCHED LANDSCAPE WITH A FLOCK OF SHEEP, 221 (224), *third state*, BRILLIANT IMPRESSION, AND VERY RARE	1	3	15	Wilson
980	LARGE LANDSCAPE WITH A COTTAGE AND A DUTCH HAY-BARN, 222 (225), EXTREMELY FINE AND RARE, *in the most perfect condition, from Lord Aylesford's collection*	1	7	7	Heffer
981	LARGE LANDSCAPE WITH A COTTAGE AND A DUTCH HAY-BARN, 222 (225), MOST BRILLIANT IMPRESSION, *but the upper portion of the white paper has been cut off*	1	7	5	Evans

242 3 6

982 ARCHED LANDSCAPE WITH AN OBELISK, 224 (227), *second state*, MOST BRILLIANT IMPRESSION, EXTREMELY RARE, *from Lord Aylesford's collection* . 1

983 A Cottage with white pales, 229 (232), *counterproof of the second state, rare* . . 1

PORTRAITS OF MEN.

984 Bust of an old Man with a long beard, 261 (264), *second state, very fine and rare* . 1

985 Man with a crucifix and chain, 263 (261), *second state, very fine, from the Duke of Buckingham's and Mr. Harding's collections* . 1

986 An old Man with a large white beard and a fur cap, 264 (262), *an extremely fine impression* 1

987 JAN ANTONIDES VANDER LINDEN, 266 (264), *third state*, REMARKABLY FINE, *and in beautiful condition, from Lord Aylesford's collection* . 1

988 JAN ANTONIDES VANDER LINDEN, 266 (264), *third state*, BRILLIANT IMPRESSION, *from Mr. Hibbert's collection* 1

989 Menasseh Ben Israel, 271 (269), VERY FINE, *from Lord Aylesford's collection* . 1

990 DR. FAUSTUS, 272 (270), BRILLIANT IMPRESSION, *with large margin*, VERY RARE, *from Lord Aylesford's collection* . 1

991 RENIER ANSLO, 273 (271), *second state*, SUPERB IMPRESSION, ONE OF THE FINEST KNOWN, EXTREMELY RARE, *from the same collection* 1

992 CLEMENT DE JONGE, 274 (272), *second state*, EXTREMELY FINE AND VERY RARE . 1

993 Clement de Jonge, 274 (272), *counterproof of the second state, very rare, from Mr. Utterson's collection* 1

994 Clement de Jonge, 274 (272), *counterproof of the third state, very rare, from Lord Aylesford's collection* 1

995 CLEMENT DE JONGE, 274 (272), *fourth state*, A MOST BRILLIANT IMPRESSION 1

996 Clement de Jonge, 274 (272), *counterproof of the fourth state, very rare, from Lord Aylesford's collection* 1

997 ABRAHAM FRANSZ, 275 (273), *fourth state*, SUPERB IMPRESSION ON INDIA PAPER, EXTREMELY RARE 1

285 1

998 ABRAHAM FRANSZ, 275 (273), *fourth state*, MAGNIFICENT IMPRESSION, *printed on vellum*, EXTREMELY RARE . 1 1 15 — Webber

999 ABRAHAM FRANSZ, 275 (273), *fifth state* MOST BRILLIANT IMPRESSION ON INDIA PAPER, EXTREMELY RARE, *from Mr. Pole Carew's and Mr. Sheepshanks's collections* . 1 7 15 — Col.

1000 YOUNG HAARING, 277 (275), *second state*, SUPERB IMPRESSION *on india paper, extremely rare, from Lord Aylesford's collection* . 1 6 8 6 Evans

1001 YOUNG HAARING, 277 (275), *second state*, AN EXTREMELY FINE IMPRESSION *on plain paper*, VERY RARE 1 4 — Graves

1002 Young Haaring, 277 (275), *third state*, *very fine, from Lord Aylesford's collection* 1 — 14 — Evans

1003 JOHN LUTMA, 278 (276), SUPERB IMPRESSION, *before the bottle and the window, and before the names, printed on light vellum, producing a most beautiful effect;* EXTREMELY RARE, *from Mr. Seguier's collection* . 1 15 — Webster

1004 JOHN LUTMA, 278 (276), *fine counterproof of the third state, very rare, from Lord Aylesford's collection* . 1 — 5 — Money

1005 JAN ASSELYN, 279 (277), *third state, very fine, from Count Fries's collection* 1 1 14 — Evans

1006 PORTRAIT OF COPPENOL, THE SMALL PLATE, 284 (282), *second state*, MOST BRILLIANT IMPRESSION, EXCESSIVELY RARE, *from Ploos Van Amstel's and Lord Aylesford's collections* . . 1 6 12 6 do

1007 PORTRAIT OF COPPENOL, THE SMALL PLATE, 284 (282), *fifth state*, VERY FINE AND RARE 1 1 . . do

1008 PORTRAIT OF COPPENOL, THE LARGE PLATE, 285 (283), *third state*, A MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1 13 12 6 Skilton

1009 Bust of an old Man, 292 (290), *very fine, with sketches in chalk by Rembrandt on the back* . 1 — 12 — Meyer

1010 The Slave, 302 (302), *second state;* Bust of a Man, 322 (324), *second state, very fine*, &c. . 3 — 8 — Hall

SCHOOL OF REMBRANDT, &c.

1011 Boaz and Ruth (2), and the Nativity (4), *very fine and rare, from Lord Aylesford's collection* . 2 — 7 — Evans

347 4 6

1012 The Musicians (22) and Heads of a Man and a Woman, *very fine and rare, from the same collection* 3

DRAWINGS BY REMBRANDT.

1013 Study of a kneeling Figure, *in pen and ink, very fine, from Sir Joshua Reynolds's collection* 1

1014 Study of Tobit kneeling, *fine drawing in pen and ink, from the same collection* 1

1015 Abraham lamenting over Hagar, REMARKABLY FINE DRAWING *with a reed pen* 1

1016 The Last Supper, *fine drawing in red and black chalk, probably a copy by Rembrandt, from a design by some Italian master* 1

1017 The Presentation of Samuel to Eli, *very fine drawing in pen and ink, from Sir Thomas Lawrence's collection* 1

1018 The Calling of St. Peter, MAGNIFICENT DRAWING *with a reed pen, from Mr. Ottley's collection* 1

1019 The Disciples at Emaus, *very fine drawing in pen and ink* 1

1020 A Canal with trees on its banks, *remarkably fine drawing, from Mr. Utterson's collection* 1

1021 A Dutch Canal, with windmills on its banks, BEAUTIFUL DRAWING *in pen and ink, washed with bistre* 1

1022 A Dutch Barn, nearly covered with trees, *very fine drawing in pen and ink* 1

1023 View of a Dutch Village, with a large church and a windmill, A SUPERB DRAWING *in bistre* 1

1024 A large Church on the banks of a Canal, *fine pen drawing, slightly washed with colour* 1

1025 Interior with a woman lying in bed, &c., VERY FINE *pen drawing, washed with indian ink* 1

1026 Sketch of a young Man, *fine drawing in black chalk, from Mr. Geddes's collection* 1

1027 Study of an old Man sitting, SUPERB DRAWING *in black chalk, from Baron Verstolk's collection* 1

1028 Sketch of a Man reading, *fine drawing with a reed pen, from Sir T. Lawrence's collection* 1

361 12 6

1029 Young Man meditating,
a very fine drawing, from Mr. Utterson's collection 1 . 3 6 Money

1030 Study of a Turkish Soldier,
a very fine drawing in pen and ink 1 1 16 . Meyer

1031 Study of a Man walking,
a very fine drawing in pen and ink 1 . 3 . do

1032 Ahasuerus sitting on his Throne,
EXTREMELY FINE DRAWING, *in pen and ink* 1 3 . . do

1033 The Student, *a remarkably fine drawing in bistre* 1 . 3 . do

1034 Studies of Figures, *very fine drawing with a reed pen* 1 3 do

1035 Rembrandt's Mother sitting,
A MOST ELABORATE DRAWING *in pen and ink* 1 2 . . do

1036 THE CAMEL,
A MOST BEAUTIFUL DRAWING *in pen and ink, engraved in Rogers's Imitations* 1 1 12 . Allen

DRAWINGS BY MASTERS OF THE SCHOOL OF REMBRANDT.

ECKHOUT.

1037 A Physician consulted by his Patients,
MAGNIFICENT DRAWING, *washed with bistre, probably the original sketch for one of his pictures; from Baron Verstolk's collection* 1 2 2 Meyer

1038 Boaz and Ruth, *a very fine drawing, washed with bistre* 1 3 3 Allen

ARTUS DE GELDER.

1039 A Landlord receiving his Rent,
SUPERB DRAWING, *washed with bistre, from Baron Verstolk's collection* 1 1 5 Meyer

VANDER HELST.

1040 Portrait of a Warrior, *a very fine drawing in black chalk* 1 11 Col:

DE KONING.

1041 A very fine Landscape with Rocks and a River, *beautiful drawing in colours* 1 1 6 Graves

1042 The Repose in Egypt, *fine drawing with a reed pen, from Sir Joshua Reynolds's collection* 1 . 10 Hardy

375 18.

J. LIEVENS.

1043 Portrait of a Man, somewhat resembling Lord Arundel, *a remarkably fine drawing in red and black chalk* 1

1044 Head of a young Man, *fine drawing with a reed pen* 1

1045 Forest Scenery, *a most vigorous drawing, approaching the grand style of Titian, from Baron Verstolk's collection* 1

1046 Forest Scenery, *a magnificent drawing, equally effective as the preceding, from the same collection* 1

RENESSE.

~~1047 Interior of a Forest, *a very fine drawing, washed with bistre*~~ 1

1048 A Hunter watching for Game in a Forest, MAGNIFICENT DRAWING, *washed with bistre* 1

DRAWINGS BY FRENCH MASTERS, &c.

BORGOGNONE.

1049 Combat of Cavalry, *a very spirited drawing, from the Udney collection* 1

CLAUDE.

1050 Study of Foliage, *a fine drawing in pen and ink* 1

1051 Studies of Trees, A SUPERB DRAWING *in black and white chalk, from Sir T. Lawrence's and Mr. Beckford's collections* 1

LE BRUN.

1052 The Return from Egypt, REMARKABLY FINE DRAWING *in red and black chalk* 1

NANTEUIL.

1053 Portraits of Christina Queen of Sweden, the Abbé d'Orleans, &c., *fine* 3

N. POUSSIN.

1054 Venus and her attendant Nymphs, *very fine drawing in pen and ink* 1

DRAWINGS BY OLD MASTERS.

*** *The following Drawings were received too late to allow their insertion in their proper places in the Catalogue. They will be sold on Monday, 6th of May, 1850, at the end of the Seventh Day's Sale.*

REMBRANDT.

LOT						
A	Tobit restoring his Father's eye-sight, A MOST SPIRITED AND SUPERB DRAWING *in bistre*	1				

F. BOL.

B	Portrait of a Burgomaster, A MAGNIFICENT AND HIGHLY FINISHED DRAWING *on vellum*	1				

ESSELENS.

C	Dutch Canal with a passage boat, A SUPERB DRAWING *in bistre*	1				

K. DU JARDIN.

D	Landscape with a river flowing among rocks, A CAPITAL DRAWING *in black chalk, washed with bistre,* EXTREMELY RARE	1				

H. NAIWINCX.

E	Landscape with rocks and a river, A MOST SPIRITED DRAWING *in black chalk, &c.,* VERY RARE	1				

EGLON VANDER NEER.

F	Winter Scene, with figures skating, &c., A MOST CAPITAL DRAWING *in black chalk and bistre,* ONE OF THE VERY FINEST SPECIMENS OF THIS MASTER	1				

J. RUISDAEL.

G	Dutch Farm House with trees, &c. SUPERB DRAWING *in black chalk*	1				
H	Landscape with a canal and trees, SUPERB DRAWING *in black chalk*	1				

SWANEVELT.

	9	I	Landscape with the metamorphosis of Daphne, A CAPITAL DRAWING *in black and white chalk, washed with bistre*	1

HANS HOLBEIN.

1		J	Head of a young Female, SUPERB DRAWING *in red chalk*	1

G. FRANCIA.

	4	K	Allegorical figure of a Female seated on the clouds, &c. *very fine drawing in colours*	1

PARMIGIANINO.

	13	L	Study of a Female seated, &c. VERY FINE, *from Richardson's, Barnard's, West's, and Sir T. Lawrence's collections*	1

POURBUS.

	15	M	Head of a Woman, A SUPERB *and delicate drawing in red and black chalk*	1

£431 10 6

358 13 6.

1055 Venus and Adonis,
BEAUTIFUL DRAWING, *washed with bistre, from Sir T. Lawrence's collection* . . 1 7 10 . Meyer

1056 Sketches of Heads and Figures,
very fine drawing in pen and ink, from West's and Lawrence's collections . . 1 10 - Col:

1057 The Death of Alexander,
a very fine drawing in pen and ink, with an academical figure at the back, from Sir Joshua Reynolds's collection 1 1 . . Meyer

MURILLO.

1058 The Penitent Magdalen,
A MAGNIFICENT DRAWING *in black and red chalk* 1 1 2 . Graves.

£408 16 6

EIGHTH DAY'S SALE.

The numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre Graveur.

ROBETTA.

LOT

1059 Adam and Eve, with Cain and Abel (3),
VERY FINE AND RARE . . 1

1060 THE SACRIFICE OF CAIN AND ABEL, *unknown to Bartsch*,
VERY FINE AND EXTREMELY RARE, *from M. Debois's collection* . . 1

1061 The Adoration of the Magi (6),
A BRILLIANT OLD IMPRESSION, EXTREMELY RARE 1

1062 St. Sebastian and St. Roch (14),
very fine and rare, but unfortunately cut at top 1

RODDERMONDT.

1063 The Suppliant (78), *very fine and rare* . 1

J. H. ROOS.

1064 The Peasant and his Flock (38), *dated* 1664,
MAGNIFICENT IMPRESSION, *in the most perfect state, with large margin*, EXTREMELY RARE . 1

SALVATOR ROSA.

1065 Sea Monsters, and the set of figures of Soldiers, Banditti, &c., *fine old impressions* . . 65

RUBENS.

1066 Old Woman holding a candle, with a boy at her side,
fine old impresssion . . 1

C. RUGENDAS.

1067 Landscapes with horses, &c., after *G. P. Rugendas, fine* 4

RUISDAEL.

1068 Cottage with a bridge (1), *fine old impression* 1

1069 THE LARGE TREE (2),
SUPERB FIRST STATE, BEFORE THE SKY, &c., EXCESSIVELY RARE . . 1

27 7 -

PRINCE RUPERT.

1070 The Magdalen, *mezzotint*, after *Merian*, RUPERTUS D.G.C.P.D.B. PRINCEPS IMPERII, *animi gratiâ lusit*, EXTREMELY FINE AND RARE . 1 5 - - Col

RYALL.

1071 THE DUKE OF WELLINGTON, *after a Daguerreotype*, ARTIST'S PROOF *on india paper* . 1 1 13 - do

SAENREDAM.

1072 Nymphs in landscapes (59, 60), *very fine* . 2 9 Allen

SAFTLEVEN, &c.

1073 The Lighthouse (16); Landscapes, &c., *very fine and rare* 4 5 Weber

C. VAN SAVOYEN.

1074 His own Portrait, etched by *himself*, BEAUTIFUL PROOF BEFORE ANY LETTERS, EXTREMELY RARE, *with large margin* . . 1 16 Evans

SAY, &c.

1075 Portrait of Mr. Greville, by *Say*, and of Mr. Hustler, by *Saunders*, *fine proofs* . . 2 2 Hinsen

G. SCARSELLO, &c.

1076 Time (2), Bacchus (3), Fortune (4), by *Scarsello*; Sixtus V, by *Scavezzi*; the Holy Family, after *A. Caracci*, by *Stephanoni*, &c. *fine* . . 7 12 Murray

SCHALCKEN.

1077 Portrait of Gerard Douw, *very fine* 1 12 Evans

1078 Bust of a Peasant laughing, with inscription *Quam meminisse juvat, extremely fine and rare* . 1 14 Wigal

R. SCHIAMINOSSI.

1079 Prophets and Sibyls (5, 13, 20, 22, 23, 24), *fine* 6 2 6 Murray

1080 The Virgin (34); Assumption of the Virgin (36); Martyrdom of St. Stephen (57), &c. *fine* . 8 3 6 do

SCHMIDT.

(The numbers from Jacoby's Catalogue of Schmidt's Works).

1081 Heads of Men, after *Rembrandt*, &c. (112, 113, 117, 118), *very fine* . . 4 6 Murray

38 2 -

1082 Head of a Man (118); an old Woman (119), *two states, one before work over the name;* and the Persian (120), *all after Rembrandt, and very fine* . 4

1083 Rembrandt's Wife (123); a young Man (124), *proof before the inscription, both after Rembrandt;* and the Head of a Man, after *Flinck* (125), *very fine* . 3

1084 The Jew Bride (128), and the Father of the Jew Bride (129), *both after Rembrandt, very fine* . 2

1085 Head of an old Man, after *Flinck* (131); Woman sewing (135), and a Bust of an old Man, after *Rembrandt* (139), *very fine* . . 3

1086 Portrait of Hirsch Michel (144); of Rembrandt (150, 151), *the latter a proof before the dedication, very fine* 3

1087 The two Peasants, after *Ostade* (160), *very fine* 1

1088 Christ raising the daughter of Jairus, after *Rembrandt* (165), *very fine* . . 1

1089 The Presentation in the Temple, after DIETRICY (167), *fine proof before the inscription* . 1

1090 Lot and his Daughters, after REMBRANDT (173), *fine proof before the inscription* . 1

1091 Tobit and his Wife, after REMBRANDT (177), *very fine* 1

MARTIN SCHOENGAUER.

1092 THE BETRAYAL OF CHRIST (10), SUPERB IMPRESSION, EXTREMELY RARE, *from Mr. Beckford's collection* . . 1

1093 CHRIST BEFORE THE HIGH PRIEST (11), SUPERB IMPRESSION, EXTREMELY RARE, *from the same collection* . . 1

1094 PILATE WASHING HIS HANDS (14), SUPERB IMPRESSION, EXTREMELY RARE, *from the same collection* . . 1

1095 CHRIST PRESENTED TO THE PEOPLE (15), SUPERB IMPRESSION, EXTREMELY RARE, *from the same collection* . . 1

1096 CHRIST BEARING HIS CROSS (16), SUPERB IMPRESSION, EXTREMELY RARE, *from the same collection* . . 1

1097 *The Entombment* (18), VERY FINE AND RARE . 1

68 8.

1098 THE DESCENT INTO HELL (19),
SUPERB IMPRESSION, EXTREMELY RARE, *from Mr. Beckford's collection* . . 1 7 7 — Weber

1099 THE RESURRECTION (20),
SUPERB IMPRESSION, EXTREMELY RARE, *from the same collection* . . 1 4 4 — do

1100 THE CRUCIFIXION (24),
MAGNIFICENT IMPRESSION, IN THE FINEST STATE, EXTREMELY RARE, *from the same collection* 1 16 . . Col.

1101 THE LARGE CRUCIFIXION (25),
EXTREMELY FINE AND RARE, *from Mr. Coningham's collection* . . 1 2 11 — Evans

1102 THE VIRGIN AND CHILD (27),
A BEAUTIFUL LITTE PRINT, EXTREMELY RARE, *from Mr. Beckford's collection* . . 1 4 10 — Col.

1103 THE VIRGIN AND CHILD (28),
VERY FINE AND RARE . 1 1 1 Evans

1104 The Virgin and Child (28), *very fine, but not in good condition* . . 1 . 8 Col

1105 ST. CHRISTOPHER (48),
SUPERB IMPRESSION, EXTREMELY RARE, *from Mr. Beckfod's collection* . . 1 3 14 — do

1106 St. John the Baptist (54), *very fine impression, but cut* 1 . 5 . Evans

1107 THE MILLER (89), *very fine and rare* . 1 1 2 . Allen

1108 The Pigs (95), *very fine and rare* . 1 1 1 — Tiffin

1109 Six of the set of Figures supporting shields (100, 101, 102, 103, 104, 105),
EXTREMELY FINE AND RARE, *from Mr. Beckford's collection* . . 6 4 . . do

1110 Design for an Ornament (115), *fine and rare* 1 1 6 do

1111 Small design of Foliage (116), *fine and rare* 1 . 11 — Weber

P. VAN SCHUPPEN.

1112 The Holy Family with St. John and St. Anne, after *Sebastian Bourdon, fine proof before the inscription beneath, very fine and rare* . 1 1 2 Allen

J. SMITH.

1113 Charles I, after *Van Dyck*, and Catherine of Braganza, after *Wissing, very fine* . 1 . 12 . Hamm

108 4

1114 James II, when Duke of York, in armour, leaning on an anchor, *fine proof, very rare* . 1

1115 Bishop Burnet, after *Riley, first state, very fine and rare* 1

1116 John Duke of Buckingham, *first state;* the Lord Bury, and R. and W. Cecil, after *Kneller*, &c. *fine* . 4

1117 Abraham Hondius, Anthony Leigh, the Duke of Schomberg, G. Verney, and H. Worster, *very fine* 5

1118 Charles Duke of Somerset, after *Riley, scarce;* and Henry Earl of Warrington, after *Kneller, fine* . 2

1119 Madame Brownlow, *proof;* the Countess of Roxburgh, &c. *fine* . . 4

P. SOUTMAN.

1120 The Holy Family, and the Dead Christ, after RUBENS, EXTREMELY FINE . . 2

D. VAN STAREN.

1121 The Calling of St. Peter (3), EXTREMELY FINE AND RARE . 1

1122 Christ and the Woman of Samaria (6), EXTREMELY FINE AND RARE . 1

D. STOOP.

1123 THE SET OF HORSES (1—12), MAGNIFICENT PROOFS BEFORE THE NUMBERS, EXTREMELY RARE, AND IN BEAUTIFUL CONDITION 12

1124 Man on horseback, &c. (1), SUPERB PROOF *before the sky, &c.*, EXCESSIVELY RARE 1

1125 The Watering Horse (5), SUPERB PROOF *before the sky, &c.*, EXCESSIVELY RARE 1

1126 Man holding a Horse by the bridle, &c. (6), SUPERB PROOF *before the sky, &c.*, EXCESSIVELY RARE 1

1127 The Horse and Dog, &c. (9), SUPERB PROOF *before the sky, &c.*, EXCESSIVELY RARE 1

SIR ROBERT STRANGE.

1128 Belisarius, after *Salvator Rosa, very fine* . 1

1129 The Madonna of Correggio, with the Magdalen, St. Jerome, &c., *very fine* . . 1

146 13 6

1130	VENUS AND DANAE, after TITIAN, *extremely fine*	2	2	16	·	White
1131	Mary Magdalen, after *Guido, remarkably fine*	1	·	15	·	Hanson
1132	CHARLES I. IN HIS ROBES, after VAN DYCK, EXTREMELY FINE . .	1	5	5	·	Stirling
1133	Henrietta Maria and her Children, after VAN DYCK, VERY FINE PROOF BEFORE ANY LETTERS .	1	1	·	·	Thomas
1134	The Children of Charles I, after VAN DYCK, *extremely fine*	1	·	10	·	Evans

SUYDERHOEF.

1135	Boors drinking, and the companion, after *Ostade, very fine and rare, from M. Debois's collection*	2	·	13	·	do
1136	An Interior with peasants drinking, &c., called *Jan de Moff*, after *Ostade, very fine* . .	1	·	17	·	Allen
1137	The Ball, after *Ostade*, VERY FINE AND RARE	1	1	5	·	Graves
1138	THE THREE FATES, AFTER OSTADE, FINE PROOF *before the angles*, VERY RARE, *with large margin* . .	1	2	2	·	Evans
1139	INTERIOR WITH PEASANTS PLAYING AT BACKGAMMON, AFTER OSTADE, SUPERB PROOF BEFORE ANY INSCRIPTION, *and before much additional work*, PROBABLY UNIQUE .	1	9	9	6	Graves
1140	INTERIOR WITH PEASANTS FIGHTING, AFTER OSTADE, EXTREMELY FINE IMPRESSION, *before the address of De Jonge, but with the white chalk marks*, VERY RARE	1	6	·	·	White
1141	Peasants fighting, after TERBURG, EXTREMELY FINE AND RARE .	1	·	13	·	Evans
1142	THE FOUR BURGOMASTERS CONSULTING RESPECTING THE RECEPTION OF MARIE DE MEDICIS, AFTER KEYSER, MAGNIFICENT IMPRESSION, WITH LARGE MARGIN, AND EXTREMELY RARE . .	1	7	7	·	Ld.
1143	THE PLENIPOTENTIARIES ASSEMBLED AT THE TREATY OF MUNSTER, AFTER TERBURG, MAGNIFICENT IMPRESSION, IN THE MOST PERFECT CONDITION, EXTREMELY RARE . .	1	3	16	·	White
1144	The Lion Hunt, after RUBENS, A BRILLIANT IMPRESSION . .	1	·	14	·	Rainbird
1145	Cattle descending a hill, after BERGHEM, *very fine, from Lord Aylesford's collection*	1	·	6	·	Money
1146	Charles I, and Henrietta Maria, after *Van Dyck, very fine*	2	·	19	·	Evans.

191 11 ·

1147 Mary Princess of Orange, after *Honthorst, first state;* and Maximilian Archduke of Austria, after *Rubens, very fine* 2

1148 C. Van Aken, and S. Ampzingius, after *F. Hals*, and T. Bartholinus, after *Van Mander, very fine* 3

1149 J. Beenius, after *Van Vliet;* G. de Glarges, after *Mierevelt*, and J. Hoornbeeck, after *F. Hals, very fine* 3

1150 Franciscus Plante, after *Santvoort*, and the same, *the head only, very fine and rare* 2

1151 J. Post, after *F. Hals*, FINE PROOF, VERY RARE 1

1152 J. Revius, T. Schrevelius, after *F. Hals*, and Anna Maria Schurman, after *Livens, fine* 1

1153 F. Spanheim, after *Dubourdieu;* Swalmius, after *Rembrandt*, and Tegularius, after *F. Hals, very fine* 3

1154 Van Tromp, after *H. Pot;* Wikenburg and Winsemius, after *F. Hals*, &c., *very fine* 3

SWANEVELT.

1155 Landscape with Satyrs (49),
SUPERB PROOF BEFORE THE INSCRIPTION, WITH THE ARTIST'S AUTOGRAPH, EXTREMELY RARE 1

1156 Landscape with Fishermen (77),
SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE 1

1157 The Cascade (78),
SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE 1

1158 The Travellers (79),
SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE 1

1159 The Little Cascade (80),
SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE 1

1160 Evening (81),
SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE 1

1161 The Wooden Bridge (82),
SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE 1

224 1

TENIERS.

1162 The Card Players, *fine proof before the monogram*, VERY RARE . . 1 — 2 10 — Evans

1163 Figures of Pilgrims, Boors sitting, &c., *very fine and rare* 4 — 12 — Nicholson

SIR J. THORNHILL.

1164 Portrait of Sir Richard Steele, *an etching, very rare* 1 — 15 — Col.

TITIAN.

1165 The Virgin and Child with Saints (2), *bearing the name of Titian, but undoubtedly etched by a Flemish Artist* 1 — 4 — Evans

R. TOMPSON.

1166 Portraits of Sir W. Bartley, and Sir Joseph Jordan, *mezzotints, very fine* . 2 — 6 — Col.

FLAMINIO TORRI, &c.

1167 Samson (1), by *Torri;* Baptism of Christ, by *Tiepolo*, &c., *fine* . . 4 — 4 — Money

J. M. W. TURNER, R.A.

1168 LIBER STUDIORUM, ILLUSTRATIVE OF LANDSCAPE COMPOSITIONS, viz.—*Historical, Mountainous, Pastoral, Marine, and Architectural*, by J. M. W. TURNER, R.A.
A FINE SUBSCRIBER'S COPY, IN THE ORIGINAL NUMBERS, EXTREMELY SCARCE . 72 — 17 — — Sidbury

W. VAILLANT.

1169 Jonah and the Whale, Infant Christ sleeping, and St. Jerome, *mezzotints, very fine* . 3 — 11 — Col.

1170 Ladies singing, the Music Lesson, Interior after *Bega*, *mezzotints, very fine* . 3 — 13 — Nicholson

A. VAN DE VELDE.

1171 Etchings of Cows in Landscapes (11, 12, 13), VERY FINE OLD IMPRESSIONS, EXTREMELY RARE 3 — 3 6 — Evans

VAN DYCK, *see page* 91.

250-2

VAN UDEN.

1172 Small Landscapes with figures (1, 7, 8, 9, 12, *the latter before name and address)*, *very fine* . 5

1173 Small Landscapes with figures (14, 15, 16, 24, 27, 30, 31), *very fine* . 7

1174 Large Landscape, after *Rubens* (58), *very fine and rare* 1

E. VERBOECKHOVEN.

1175 Cows, Sheep, Stags, and other Animals, *exquisite etchings by this admirable artist* . 10

J. VERKOLIE.

1176 The Duchess of Grafton, after *Sir P. Lely*, *mezzotint*, *very fine* . 1

VERMEULEN.

1177 Marie de Tassis, after VAN DYCK,
FINE PROOF BEFORE ANY LETTERS, EXTREMELY RARE 1

ÆNEAS VICO.

1178 Three Cupids, after *Parmigianino*, *very fine* 1

C. VIGNON.

1179 Two Apostles sleeping, *fine and rare* 1

CORNELIUS VISSCHER.

1180 Portrait of Cornelius Visscher, by *himself*, 1649, *very fine* 1

1181 The dead body of the Saviour in the lap of the Virgin, after TINTORET,
FINE PROOF BEFORE THE INSCRIPTION BENEATH, VERY RARE, *from Mr. Beckford's collection* 1

1182 THE PANCAKE WOMAN,
MOST BRILLIANT PROOF BEFORE THE ADDRESS OF DE JONGE, EXCESSIVELY RARE . 1

1183 Children with a mouse trap, *very fine* . 1

1184 The Large Cat, *a remarkably fine impression* 1

1185 Four upright Subjects, after BERGHEM, *first impressions*, *with the names of the artists slightly etched*, *very fine and rare*, *from Lord Aylesford's collection* 4

273 16.

1186	The same subjects, after BERGHEM, *second impressions, the names engraved, from Lord Aylesford's collection*	4		5	Money
1187	Four oblong Subjects, after *Berghem, with the address of Clement de Jonge, and a repetition of one of them, before the number, very fine, from the same collection*	5		5	Rowsell
1188	Four oblong Subjects, after BERGHEM, *with the address of Visscher, from the same collection*	4		3	Money
1189	Man drinking, and a Woman spinning, &c., after BERGHEM, *superb impressions before the plates were reduced, very rare, from the same collection*	2		9	Evans
1190	Man drinking, *the large plate;* and the cut plates of the preceding, *very fine, from the same collection*	3		6	do
1191	The Surgeon, after BRAUWER, FINE PROOF BEFORE THE INSCRIPTION, VERY RARE	1		9	do
1192	Morning and Evening, and the Robbers, after P. DE LAER, *very fine, the latter a fine proof*	3	1	8	Robinson
1193	~~Peasant washing his feet, and the Sportsman, after *P. de Laer, very fine*~~ withdrawn	2			
1194	Old Man and Woman drinking, after OSTADE, SUPERB FIRST STATE *before the et between the words pinxit-excud*, EXCESSIVELY RARE	1	8		do
1195	Two Men and a Woman singing, after OSTADE, *vivitur parvo bene, very fine*	1		5	Evans
1196	INTERIOR WITH PEASANTS, *called* THE SKATERS, *after* OSTADE, MAGNIFICENT PROOF BEFORE THE LETTERS, EXTREMELY RARE	1	6	6	Burdett
1197	The Strolling Musicians, after OSTADE, *very fine impression, but cut and inlaid*	1	3		Allen
1198	Alexander VII, *before the address*, and H. de Booys, after *Van Dyck, very fine*	2		10	Tiffin
1199	The Antiquary in his Cabinet, after *Coreggio, from the picture at Hampton Court*, A MOST BRILLIANT IMPRESSION	1	1		Graves
1200	Gellius de Bouma, SUPERB IMPRESSION *before the date*	1	3	15	Evans
1201	Coppenol the Writing Master, *very fine*	1		9	Stanton
1202	Coppenol the Writing Master, FINE PROOF BEFORE ANY LETTERS, *with large margin*, VERY RARE	1	3	12	Weber

303 18

			1203 ~~John de Paep~~, *the smaller plate*, with name BRILLIANT FIRST PROOF, *before the inscription and the name of Visscher, with large margin*, EXTREMELY RARE	1
Burnett	1	16	1204 WILLIAM DE RYCK THE OCULIST, BRILLIANT IMPRESSION, AND VERY RARE	1
			1205 ~~William de Ryck~~ THE OCULIST, without name SUPERB IMPRESSION, PRINTED ON VELLUM, *producing a most exquisite silvery effect*, EXTREMELY RARE, *from Col. Durrant's collection* .	1
Durrant	1	1 -	1206 P. Scriverius, Visscher's Mother, &c., *fine*	3
Robinson	1	6	1207 Head of an old Woman, *extremely fine, with large margin*	1
Evans		4	1208 Vondel the Dutch Poet, *very fine and rare*	1
do	3	4	1209 ANDREAS DEONYSZOON WINIUS, CALLED THE PISTOL-MAN, EXTREMELY FINE IMPRESSION OF THE RAREST OF CORNELIUS VISSCHER'S WORKS .	1
do		7	1210 Jan Cornelisz, after *Cornelius Visscher*, by *F. H. Van Hove*, *fine proof before any letters, very rare*	1
	£3	11 16 -		

NINTH DAY'S SALE.

(The numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

JOHN VISSCHER.

The numbers refer to Winter's Catalogue of the Works of Berghem, and nearly the whole of the Prints after that master are from Lord Aylesford's collection.

LOT						
1211	Portrait of Admiral Vander Hulst, *very fine*	1		5		Robinson
1212	Peter Proelius, after *Van Noort*, and the same, *very fine unfinished proof, with the curtain, &c. drawn in, probably unique*	2	1	7		Evans
1213	A VILLAGE FESTIVAL, after OSTADE, MOST BRILLIANT PROOF BEFORE THE LETTERS, EXTREMELY RARE	1	3	5		Col:
1214	INTERIOR WITH PEASANTS CAROUSING, after OSTADE, MOST BRILLIANT PROOF BEFORE THE LETTERS, EXTREMELY RARE	1	2	7		Evans.
1215	Interior with peasants dancing, after OSTADE, *a remarkably fine impression*	1		9		Hannon
1216	THE SPINNERS, after OSTADE, MATCHLESS PROOF BEFORE ANY LETTERS, EXCESSIVELY RARE	1	9			Graves
1217	Boors playing at backgammon, after OSTADE, EXTREMELY FINE	1	2			Allan
1218	Interior with figures, called *Le Tatonneur*, after OSTADE, *extremely fine*	1		12		Hannon
1219	Soldiers on horseback, after *Wouvermans*, *very fine, one a superb proof before any letters*	2	2			Graves
1220	Halts of Cavalry, &c., after *Wouvermans*, *fine proofs before any letters, very rare*	2	1	6		do
1221	BERGHEM'S BALL (59), VERY FINE AND RARE	1		13	-	Evans.

23 4

1222 BERGHEM'S BALL (59),
MAGNIFICENT PROOF BEFORE ANY LETTERS, IN THE FINEST CONDITION, EXTREMELY RARE 1

1223 Oblong Landscapes, after BERGHEM (60, 61), &c., *very fine* 4

1224 Landscape with a sleeping nymph and child, &c., after BERGHEM (63), and the same, *fine proof before the inscription* 2

1225 Landscapes with figures and cattle, after BERGHEM (64, 65, 66, 67), *very fine* 4

1226 Landscapes with figures and cattle, after BERGHEM (64, 65), FINE PROOFS BEFORE ANY LETTERS, VERY RARE 2

1227 The Four Times of the Day, after BERGHEM (72—75), *extremely fine* 4

1228 Morning, Noon, and Evening, of the preceding series, after BERGHEM (72, 73, 74), VERY FINE PROOFS BEFORE ANY LETTERS, *extremely rare* 3

1229 *Diversa Animalia Quadrupedalia*, set of four prints after BERGHEM (76—79), *very fine first states, with the address of De Widt* 4

1230 The same set as the preceding, after BERGHEM (76—79), *second states* 4

1231 Set of six oblong Landscapes, after BERGHEM (80—85), *very fine proofs before the letters, very rare, with an etching of No.* 82 7

1232 Set of four oblong Landscapes, after BERGHEM (86—89), *first states, with the address of De Jonghe, very fine* 4

1233 The same set as the preceding (86—89), *second states, with the address of N. Visscher* 4

1234 Set of four upright subjects, after BERGHEM (108—111), *first states, before the address, very fine* 4

1235 Set of four upright subjects, after BERGHEM (108—111), *first states, extremely fine, from Mr. Esdaile's collection* 4

1236 Set of four upright subjects, after BERGHEM (112—115), *with the addresses of De Widt and Danckerts, fine* 7

1237 Landscapes with cattle, &c. after BERGHEM (116—119, &c.), *with variations, &c., fine* 10

1238 Set of oblong Landscapes with cattle, after BERGHEM (120—123), *first states, with the address of De Widt, very fine* 4

1239 Landscapes with cattle, Views on the Rhine, &c., after BERGHEM (124—127), *very fine* 5

43 14 —

1240 Four smaller Landscapes with cattle, after BERGHEM (132—135), and the same, *fine proofs before the names, very rare* . . 8 · 6 · Hanson

1241 Small subjects with figures, cattle, &c., after BERGHEM (136—141), *first states, with the address of Danckerts* 6 · 6 · Evans

1242 Set of six Landscapes with cattle, &c., after BERGHEM (142—147), *fine* . . 6 · 4 · do

1243 Set of six Landscapes, after BERGHEM (148—153), *fine* 6 · 3 · do

1244 Four Landscapes (154—157), and eight Landscapes with cattle (158—165), after BERGHEM, *with two counter-proofs, fine* . . 14 · 9 · Hanson

1245 Four upright Landscapes (166—169); Landscapes with cattle (172, 173, 179), &c., after BERGHEM, *fine* 9 · 8 · do

1246 Upright Landscapes with cattle (180, 181, 185 *proof and print*, 186, 190), &c., after BERGHEM, *fine* 7 9 Evans

WORKS OF SIR A. VAN DYCK.

1247 PORTRAIT OF LE ROY, ETCHED BY VAN DYCK, THE SECOND PLATE, THE HEAD ONLY, LOOKING TO THE LEFT, SUPERB IMPRESSION, IN PERFECT CONDITION, AND OF THE UTMOST RARITY . 1 6 · · Col.

1248 TITIAN AND HIS MISTRESS, ETCHED BY VAN DYCK, BRILLIANT IMPRESSION *before the address*, EXTREMELY RARE . 1 2 12 6 Evans

1249 The Earl of Arundel, and the same with his Countess, by *Vorsterman, brilliant impressions* . 2 1 6 · Col.

1250 The Archduke of Austria, by *De Jode*, *superb proof before any letters, with large margin, very rare* 1 2 16 do

1251 The Archduke of Austria, by *Payne, fine proof, very rare* 1 · 11 — Evans

1252 Prince of Aremberg, Alvarez Bazan, Prince Carignan, and C. de Columna, *very fine, with the address of Vanden Enden* . . 4 · 17 · Webb

1253 J. B. Barbe; Brauwer, *first state with the name Abraham;* J. de Breuck; and J. de Cachopin, *before the engraver's name, very fine, with the address of Vanden Enden* 4 1 6 · do

1254 Jacobus de Breuck, by *Pontius*, FINE PROOF *before any letters, very rare* . 1 2 2 Tiffin

1255 A. Cornelissen, Adam de Coster, D. Delmont, and Francis Franck, *the second and fourth before the engravers' names, very fine* . . 4 · 18 · do

64 · 7 · 6 ·

Weber			13	1256 SIR KENELM DIGBY, BY VOERST, FINE PROOF BEFORE ANY LETTERS, EXTREMELY RARE 1
Evans	1	1		1257 T. Galle; C. Vander Geest; H. Gentileschi, *before the engraver's name;* and C. Halmalius, *with the address of Vanden Enden*, &c., *very fine* . 4
Weber	1	9		1258 W. Hondius, *first state with the large letters*, and G. Honthorst, *first state with the name Hontborst, very fine and rare* . . 2
do	1	12		1259 Emanuel Frockas, Gustavus Adolphus, C. Huyghens, and the Marquis de Leganes, *very fine, with the address of Vanden Enden* . . 4
Col.	1	15		1260 P. de Jode, J. Jordaens, Justus Lipsius, and J. Livens, *very fine, with the address of Vanden Enden, the first before the engraver's name* . . 4
Evans	1	2		1261 C. de Mallery, J. Van Milder, J. de Momper, and A. C. de Nole, *very fine, with the address of Vanden Enden, the second and fourth before the engravers' names* 4
Evans		5		1262 J. de Merstraten, and Isabella his Wife, *mezzotints, by Leonart, very fine* . . 2
Evans	2	6		1263 The Marquis de Mirabelle, by *Blooteling*, BRILLIANT PROOF, VERY RARE . 1
do	1	6		1264 Princesse de Lorraine; John Count Nassau, by *Vorsterman, first state, with Excellentissimus instead of Illustrissimus, very rare*, and the same, by *Pontius, very fine* 3
Col.	4	4		1265 THE DUC D'ORLEANS, BY VORSTERMAN, SUPERB PROOF BEFORE ANY LETTERS, *with large margin*, EXTREMELY RARE . . 1
Weber		7		1266 HENRY COUNT PAPENHEIM, FINE PROOF BEFORE ANY LETTERS, VERY RARE 1
Evans		16		1267 Palamedes, M. Pepyn, E. Puteanus, and C. Ravesteyn, *with the address of Vanden Enden, very fine* . 4
do		18		1268 N. Rockox sitting, by *Vorsterman*, VERY FINE PROOF *before the plate was reduced, and before the arms*, VERY RARE . . 1
do		16		1269 N. Rockox, Sir P. P. Rubens, C. Saftleven, and C. Scaglia, *first states, extremely fine* . 4
do		17		1270 C. Schut, G. Segers, P. Snayers, and J. Snellincx, *with the address of Vanden Enden, very fine, the second and third before the engravers' names* . 4
do		17		1271 H. Steenwyck and P. Stevens, *before the engravers' names;* A. de Tassis, and D. Tuldenus, *very fine* 4

84. 10. 6

1272	Sir A. Van Dyck, by *Vander Bruggen and Vorsterman;* T. Vanlonius, *before the engraver's name;* and L. Van Uden, *with the address of Vanden Enden, very fine*	4		17		Evans
1273	R. Van Voerst; C. de Vos; Simon de Vos, *before the engraver's name;* and Simon Vouet, *with the address of Vanden Enden, very fine*	4	1	5		Tiffin
1274	Sebastian Vrancx, J. Waverius, J. Wildens, and Artus Wolfart, *very fine, with the address of Vanden Enden, the first, third and fourth before the engravers' names*	4	1	5		Weber
1275	The Princess Elizabeth, daughter of Charles I, by *Gaywood, very fine and rare*	1		10	6	Rodd
1276	Margaret Lemon, by *Gaywood, extremely fine and rare*	1		10		Lowndes
1277	Madame Killigrew, by *Gaywood, extremely fine and rare*	1		14		Evans
1278	The Duchess of Richmond, Lady Harvey, and Maria Ruten, by *Gaywood, very fine and rare*	3	1			do
1279	The Earl of Strafford, by *Gaywood, very fine and extremely rare*	1		7		do
1280	Henrietta Maria, Countess of Portland, Countess of Carlisle, Lady Harvey, and Isabella Clara Eugenia, small heads, by *Gaywood, very fine and rare*	5		17		Tiffin
1281	*Lady Harvey, and the Dutchis of Lenox on the same plate, extremely rare; and Margaret Lemon, small heads, by Gaywood*	2		12		Evans
1282	Sir A. Van Dyck, Pontius, Sir K. Digby, Gentileschi, Steenwyck, and de Crayer, *small heads by Gaywood, very fine and rare*	6		19		Tiffin
1283	L. Van Uden, P. de Jode, J. Livens, L. Vorsterman, Peiresc, &c., small heads by *Gaywood, very fine and rare*	6		17		do

DRAWINGS BY VAN DYCK.

1284	HEADS OF NEGROES, *sketches for those introduced into his picture of the Wise Men's Offering,* CAPITAL DRAWINGS *in black chalk, from Baron Verstolk's collection*	2		8		Murray
1285	Portrait of A. Cornelissen, *the original sketch for his etching,* SUPERB DRAWING *in black chalk*	1	8			Col.
1286	Studies of three figures of Musicians, VERY FINE DRAWING *in black chalk*	1		8		do
1287	Prince Aremberg on horseback, *fine drawing in black chalk, on blue paper*	1		3	6	do

DRAWINGS BY RUBENS.

1288 A Mythological subject, with Venus crowned by Fame, &c., *fine drawing in black and red chalk* 1

1289 The Conversion of St. Paul,
SUPERB DRAWING *in black and red chalk* 1

1290 Allegorical subject of Saints surrounded by Angels, &c., after a picture by TINTORET,
SUPERB DRAWING *in black and red chalk* 1

1291 Moses bearing the Tablets of the Law, after a picture by TINTORET,
SUPERB DRAWING *in black and red chalk* 1

1292 The Adoration of the Magi, after TINTORET,
SUPERB DRAWING *in black and red chalk* 1

1293 Composition of many Figures,
SUPERB DRAWING *in black and red chalk* 1

1294 Assembly of Saints, &c., after TINTORET,
SUPERB DRAWING *in black and red chalk* 1

1295 SILENUS AND ATTENDANTS,
A MAGNIFICENT DRAWING *in black and red chalk* 1

1296 Sketches of Heads of Satyrs, *fine drawing in red chalk* 1

1297 Studies for the picture of Venus and Adonis,
fine drawing in black and red chalk 1

1298 Head of a Boy, *fine drawing in black chalk* 1

1299 HEAD OF AN APOSTLE, *the original design for one of the figures in the picture of the Miraculous Draught, at Mechlin; see Lot* 153 *of this Catalogue.*
A MAGNIFICENT DRAWING *in black chalk* 1

1300 Portrait of a Gentleman,
a very fine drawing in black chalk, from Cosway's collection 1

1301 Head of a Female,
A MOST BEAUTIFUL DRAWING *in black and red chalk* 1

1302 PORTRAIT OF RUBENS'S WIFE,
A MAGNIFICENT DRAWING *in black chalk* 1

1303 Sleeping Nymphs,
FINE DRAWING *in red chalk* 1

1304 A Sleeping Nymph,
fine drawing in red chalk 1

DIEPENBEKE.

1305 Two Saints praying,
VERY FINE DRAWING *in black chalk* 1

123 1 6

JORDAENS.

1306 Diana and her Nymphs, *fine drawing in black and red chalk* 1 . 8 . Meyer
1307 The Flight into Egypt, *very fine drawing in black chalk* 1 . 5 . Rushout

PRINTS.

S. DE VLIEGER.

1308 The Fish Market (10),
extremely fine and rare . 1 3 8 . Col:
1309 Dogs (12), Sheep (15), and Goats (19), *very fine and rare* 3 1 11 . Allen

J. G. VAN VLIET.

1310 Lot and his Daughters (1), FIRST STATE, *very fine and rare, in beautiful condition* . 1 3 3 . Graves
1311 Set of large Heads, after REMBRANDT (19—24),
BRILLIANT IMPRESSIONS, *and very rare* 6 2 3 . Evans
1312 Head of a Man, after *Rembrandt* (26), the Philosopher (50),
and the Family (56), *very fine* . 3 . 15 . Weber
1313 Set of Beggars (73—82),
very fine impressions, and extremely rare 10 2 4 . Allan

L. VORSTERMAN.

1314 ~~The Flight into Egypt, after RUBENS, *very fine*~~ 1
1315 The Virgin and Child, after *Caravaggio*, and the Agony in
the Garden, after *Caracci*, *very fine* 2 1 8 . Chambers
1316 The Virgin and Child, with the Distribution of Rosaries,
after *Caravaggio*, *extremely fine* . 1 1 6 . Tiffin
1317 The Virgin lamenting over the dead body of Christ, after
VAN DYCK, VERY FINE AND RARE 1 2 8 . Evans
1318 St. George and the Dragon, after RAFFAELLE,
BRILLIANT IMPRESSION, *with a fine counterproof*, &c. 3 1 13 . Chambers
1319 The Martyrdom of St. Lawrence, after RUBENS,
BRILLIANT IMPRESSION, EXTREMELY RARE 1 2 12 . Allan
1320 Charles de Longueval, Comte de Bucquoy, oval in a border
of Allegorical Figures,
SUPERB PROOF BEFORE ANY LETTERS, *very rare* 1 . 8 . Weber
1321 The Duke of Norfolk, after *Holbein*, and C. Salmasius, after
Dubordieu, *very fine* . 2 1 2 . Evans.

147 15 6

DE WAEL, &c.

1322 The Piping Shepherd, Landscape, by *Watelet*, &c., *fine* 4

WATSON.

1323 The Duchess of Mazarine, by *Watson*, after *Netscher*, *fine proof;* and W. Dobson, by *G. White*, *very fine* 2

WATTEAU.

1324 Spirited etchings of Figures, by *Watteau*, and his Portrait, by *Boucher*, *fine* . 5

WEIROTTER.

1325 Small Landscapes with figures, &c. *fine* 12

THE WIERIXES, &c.

1326 The Passion of Our Lord, by *Jerome Wierix*, BRILLIANT IMPRESSIONS, *rare* . 16

1327 The Infancy of Our Lord, St. Bernard, St. Jerome, and other Saints, by *Jerome Wierix*, *very fine* 10

1328 Miniature Portrait of Sir Thomas More, by *Anthony Wierix*, *very fine and rare* . 1

1329 The Christian's Day, Crucifixion, Madonna della Seggiola, &c., by *Barbé*, *Firens*, *Passe*, &c., *very fine* 11

J. G. WILLE.

1330 REPOS DE LA VIÈRGE, *after Dietricy*, FINE PROOF *with only one line of inscription*, VERY RARE 1

1331 JEUNE JOUEUR D'INSTRUMENT, AFTER MIERIS, FINE PROOF BEFORE ANY LETTERS OR THE ARMS, EXTREMELY RARE . 1

1332 L'OBSERVATEUR DISTRAIT, AFTER SCHALCKEN, FINE PROOF BEFORE ANY LETTERS, VERY RARE 1

1333 LES BONS AMIS, AFTER OSTADE, FINE PROOF BEFORE ANY LETTERS, VERY RARE 1

1334 Instruction Paternelle, after *Terburg*, *a remarkably fine old impression* . 1

1335 Tricoteuse Hollandoise, after *Mieris*, *extremely fine* 1

1336 Musiciens Ambulans, after *Dietricy*, *first impression* before the final *e* in the word *electorale*, *extremely fine* . 1

185-19 6

WITDOECK.

1337 The Adoration of the Shepherds, after RUBENS, *very fine* 1 — 11 — Rutland

WOODCUTS.

1338 The Crucifixion, and a King sitting on his throne, &c., *very rare* . . 2 — 1 6 Evans

WOOLLETT.

1339 THE ENCHANTED CASTLE, AFTER CLAUDE, MAGNIFICENT PROOF BEFORE LETTERS 1 7 — — Col.

1340 THE JOCUND PEASANTS, *after Dusart*, SUPERB PROOF BEFORE ANY LETTERS, *from M. Debois's collection* . 1 9 — — Willcocks

1341 CICERO AT HIS VILLA, after *Wilson*, SUPERB PROOF, *with only one line of inscription*, EXTREMELY RARE . 1 7 — — White

1342 Phaeton, after *Wilson*, *a remarkably fine impression with the two rays, with large margin* . 1 1 — — do

1343 NIOBE, after *Wilson*, *a most brilliant impression, with large margin*, VERY RARE . 1 3 15 — Evans

1344 The First Premium Landscape, after *Smith*, *very fine, with large margin* . 1 — 18 — do

T. WYCK.

1345 Woman sewing (3), Assembly of Men (4), the Round Tower (7), and the Beggar eating Grapes (12), *very fine and rare* 4 — 10 — Weber

1346 The Kitchen (13), the Eastern Merchant (15), the Sailors (17), and the Fishermen (18), *very fine and rare* 4 — 8 — Evans

WYNGAERDE.

1347 Portrait of Lucas Vorsterman, the engraver, *very fine and rare* . . 1 — 8 — Jeffries

M. ZAGEL.

1348 Solomon adoring the Idol (1), BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from M. Debois's collection* . . 1 3 16 — do

1349 THE LOVERS EMBRACING (15), SUPERB IMPRESSION, *with large margin, extremely rare* 1 7 7 — Col.

O

227 13

ZEEMAN.

Evans . 17 . 1350 Set of Shipping (39—46), *with the title, extremely fine and very rare* . . 8

PORTFOLIOS.

Weber . 5 . 1351 Two Portfolios, *half bound, with flaps* 2

Barton . 6 . 1352 Two Dutch Portfolios

Allan 2 9 . 1353 A CAPITAL PORTFOLIO, measuring 30 by 21, and containing 80 leaves of very strong paper, gilt edges, *half-bound russia*, lettered SELECT WORKS OF WM. HOGARTH 1

Evans 2 4 1354 A CAPITAL PORTFOLIO of the same size as the preceding, containing 80 leaves of very strong paper, gilt edges, *half-bound russia*, lettered WORKS OF SIR JOSHUA REYNOLDS . 1

Allan 1 14 1355 A capital Portfolio, measuring 25 by 20, and containing 65 leaves of fine drawing paper, *with leather flaps, and lock and key* 1

Haworth . 11 . × Portfolios

£236 . .

END OF SALE.

CATALOGUE

OF A

SMALL BUT SUPERB COLLECTION

OF

DRAWINGS

BY MODERN ARTISTS,

THE PROPERTY OF

A DISTINGUISHED AMATEUR;

CONTAINING [John Heywood Hawkins]

EXQUISITE SPECIMENS OF THE WORKS

OF

GAINSBOROUGH	J. M. W. TURNER, R.A.	MULLER
WILSON	C. STANFIELD, R.A.	SIR D. WILKIE, R.A.
WATTEAU	CATTERMOLE	SIR A. CALLCOTT, R.A.
ZUCCARELLI	D. COX	VAN OS
SIR T. LAWRENCE	CHAMBERS	SCHELFHOUT
BONINGTON	DE WINT	HILDEBRANDT

AND MANY OTHERS OF EQUAL CELEBRITY.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & CO.

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

L. 19848.

On THURSDAY, 9th of MAY, 1850, at One o'Clock precisely.

To be Viewed Four Days before the Sale, and Catalogues had at the Place of Sale;

And on the Continent;—at Amsterdam, of M. M. François Buffa et Fils, *Kalverstraat;* Bonn, M. Webbe, *New Thor, No.* 56; Bruxelles, M. M. Webbe et Vander Kolk, 19, *Galerie du Roi, Passage St. Hubert;* Leipsic, M. Rudolph Weigel; Manheim, M. M. Artaria et Fontaine; Paris, M. Defer, 19, *Quai Voltaire,* and Mr. E. Rutter, 10, *Rue Louis le Grand;* Vienna, M. M. Artaria et Cie., *Kholmarkt.*

J. Davy & Sons, Printers, 137, Long Acre, London.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders; the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expence, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. S. LEIGH SOTHEBY and JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

No 12 of Twelve on large folio

CATALOGUE

OF A

SMALL BUT SUPERB COLLECTION

OF

DRAWINGS BY MODERN ARTISTS,

THE PROPERTY OF

A DISTINGUISHED AMATEUR.

LOT						
	TALBOTYPE OR SUN PICTURES.					
1	Views of Mount-Edgcumbe, Castle of Doune, Bust of Napoleon, &c.	7		2		Nowell
2	Views of Christ Church, Brazen-Nose College, the Radcliffe Library, &c.	5		4	6	Mayor
	ANONYMOUS.					
3	A Man dragging a Boat, *fine drawing in black chalk*	1		3	6	do
	J. ABSOLON.					
4	Woman in a Cemetery, A VERY FINE DRAWING *in colours*	1	1	5		Graves.
	V. DE SANDE BAKHUYZEN.					
5	Fine Landscape with Cows and other cattle, A MAGNIFICENT DRAWING *in colours;* AN ADMIRABLE SPECIMEN OF MODERN DUTCH ART	1	7	15		Volkins
	R. P. BONINGTON.					
6	SUN-SET WITH FISHING BOATS, AND A TOWN IN THE DISTANCE AN EXQUISITE DRAWING IN COLOURS	1	9	10		Col.

19

Smith 27 7 A STREET IN VERONA,
THE MAGNIFICENT AND WELL-KNOWN DRAWING IN COLOURS, PROBABLY THE FINEST OF THIS LAMENTED ARTIST'S PRODUCTIONS 1

G. B. BUSIRI.

Crundall 5 8 Veduta della Otto Val Mantoni,
BEAUTIFUL DRAWING, *in body colours* 1

Oliver 9 9 La Chiesa di Santo Gennaro sopra Pozzoli,
BEAUTIFUL DRAWING *in body colours* 1

SIR A. CALLCOTT, R.A.

Grundy 4 10 Studies of Female and other Figures, *pencil sketches, fine* 5

Grundy 10 11 Study of an Old Woman, a Man smoking, Figure lying down, &c., *pencil sketches, fine* 4

Runyon 11 12 Studies of Sailors, an Old Man, &c., *very fine* 5

Grundy 3 6 13 A Sheet on which are mounted Nine Sketches of Sailors, &c., *in pencil, fine* 9

White 1 1 - 14 Landscapes with figures, &c., *sketches in pencil, very fine* 3

Houghton 14 15 Boats on a Lake, Rustic Scenery, &c., *sketches in pencil, very fine* 4

do 17 16 A Sea Shore, with two Sportsmen and boats, *extremely fine* 1

do 18 17 A Sea Shore with Fishermen and boats, *a very fine pencil drawing* 1

Oliver 7 18 Fishing Boats at Sea, *a very fine pencil drawing* 1

Smith 13 19 Buildings and Trees on a Hill, *an extremely fine drawing* 1

Houghton 19 20 Cottages near a Forest, *companion to the preceding and equally fine* 1

Evans 6 21 A Sea Port with boats, *remarkably fine drawing in pencil, on tracing paper* 1

White 5 15 22 HAMPTON BRIDGE,
A SUPERB DRAWING *in pen and ink, washed with indian ink* 1

Runyon 3 6 23 A GRAND LANDSCAPE WITH A RIVER FLOWING AMONG ROCKS, *probably a View on the Wye,*
MAGNIFICENT DRAWING IN SEPIA, A CAPITAL SPECIMEN 1

CATTERMOLE.

Smith 15 24 THE REFECTORY,
AN ADMIRABLE DRAWING IN COLOURS, OF THE VERY HIGHEST QUALITY 1

78 18 6.

25 MACBETH AND THE WITCHES,
A GRAND AND MOST EFFECTIVE DRAWING IN COLOURS 1

"Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eye-balls:—and thy hair
Thou other gold-bound brow, is like the first:—
A third is like the former: Filthy hags!
Why do you show me this? a fourth? Start, eyes!
What! will the line stretch out to the crack of doom?
Another yet? a seventh? I'll see no more:—
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see,
That two-fold balls, and treble sceptres carry.
Horrible sight!"—*Macbeth, act* IV., *scene* 1.

26 THE BENEDICITE, AN INTERIOR WITH FIGURES AT A REPAST, MOST SUPERB DRAWING IN COLOURS, WITH THE BRILLIANT EFFECT OF THE OLD VENETIAN MASTERS; ONE OF THE CHEF-D'ŒUVRES OF THIS ADMIRABLE ARTIST . . 1

J. CATZ.

27 A Village Carpenter, and a Peasant Woman, *fine pen drawings, washed with indian ink* . 2

28 A Winter Scene, and a Landscape with cattle, *a pair of beautiful small drawings in sepia* . 2

29 Extensive Landscape with cottages, &c.
VERY FINE DRAWING IN SEPIA . . 1

30 THE MARKET CART, AND A PEASANT DRIVING CATTLE,
A MOST BEAUTIFUL AND HIGHLY FINISHED DRAWING IN COLOURS 1

CHAMBERS.

31 BOATS IN A GALE ON THE DUTCH COAST,
A MOST SUPERB DRAWING IN COLOURS 1

CHATELAIN.

32 Views of Old Islington, &c. *very fine and interesting drawings in black chalk, &c.* . 2

33 A grand Italian Landscape,
very fine drawing in black and white chalk 1

D. COX.

34 LANDSCAPE WITH FIGURES ON HORSEBACK CROSSING A BROOK,
SUPERB DRAWING IN COLOURS . 1

35 WELSH SCENERY,
SUPERB DRAWING IN COLOURS . 1

36 HAYMAKERS AMONGST THE MOUNTAINS IN WALES,
SUPERB DRAWING IN COLOURS . 1

J. COZENS.

37 A View in the Gardens of the Colonna Palace at Rome,
very fine drawing in colours . 1

R. CRUEYRANGER.

38 A Woman spinning, *very fine drawing in sepia* 1

P. DEWINT.

39 CANAL WITH A LOCK,
MAGNIFICENT DRAWING IN COLOURS 1

FRAGONARD.

40 A young Woman playing the Hurdy-gurdy,
very fine drawing in black and red chalk 1

GAINSBOROUGH.

41 Portraits of Ladies, *one very fine in coloured chalks* 2

42 Profile Head of a Lady, *a very fine and delicate drawing* 1

43 Landscape with trees and palings, *very fine drawing in pencil and black chalk* . 1

44 Interior of a Forest, *companion to the preceding, and equally fine* 1

45 Rocky Landscape, *in chalk and sepia, very fine* 1

46 Studies of Trees, *very fine drawing in black lead pencil* 1

47 Cottages under a hill, *a very bold sketch in indian ink* 1

48 Forest Scenery, *fine drawing in black chalk* 1

49 Landscape with cows and sheep,
SUPERB DRAWING *in indian ink* 1

50 Landscape with a flock of sheep, *companion to the preceding, and* EQUALLY FINE . 1

GLOVER.

51 Interior of a Forest,
a remarkably fine drawing in colours 1

GRANET.

52 Interior of a Convent,
BEAUTIFUL DRAWING IN COLOURS, *from Lord Wharncliffe's collection* . 1

177 10 6

GREUZE.

53 Academical figure of a Man sitting,
VERY FINE DRAWING *in red chalk* 1 . 6 . Evans

HAMILTON.

54 Sketches of Figures variously occupied,
very fine drawing in colours . 1 . 7 . do

HILDEBRANDT.

55 THE HAY CART,
MAGNIFICENT DRAWING *in colours* 1 0 10 . Webber
56 VIEW OF DEAL,
MAGNIFICENT DRAWING *in colours* . 1 6 . . do
57 CHILD WITH A DOG ON THE SEA SHORE,
MAGNIFICENT DRAWING *in colours* 1 4 . . Kibbly
58 THE ROCKS AT HASTINGS,
MAGNIFICENT DRAWING *in colours* 1 9 . . do

SIR G. KNELLER.

59 First sketch of the Portrait of a Lady, *in red chalk, on blue paper* . 1 . 3 . Graves

SIR T. LAWRENCE.

60 Figure of a Boy, *a delicate drawing in black and red chalk* 1 2 6 do

D. MORISON.

61 Ruins of an Abbey,
A VERY FINE DRAWING IN COLOURS 1 3 . . do

W. MULLER.

*** *The Works of this admirable and lamented Artist are so well known, as to render a detailed account unnecessary. The following were selected as the finest specimens in his Sale, to the Catalogue of which the numbers refer.*

62 Landscape with cattle, sun-set . 1 1 7 Mayer
63 VIEW NEAR SIOUT (38) . 1 3 6 do
64 AN ARAB SHEPHERD (47) . 1 . 12 do
65 THE BAZAAR AT CAIRO (206) . 1 7 15 Knight
66 A RAIS, OR CAPTAIN OF A BOAT (209) 1 6 6 Col. Blane
67 TURKISH BAZAAR, SIOUT (214) . 1 4 14 6 Blane.

233 3

68 Arabs at Prayer (217) . 1
69 Cannon at Rhodes, Supea Calassi (230) 1
70 Lion Tomb, Xanthus (241) . 1
71 Turkish Encampment, near Xanthus (246) 1
72 Rhodes (258) . . 1
73 Pinara (295) . . 1
74 Rhodes (309) . . 1
75 Tomb at Xanthus, shewing the Encroachment of the River (310) . . 1
76 Sculpture—Horses, Xanthus (330) 1
77 Xanthus (336) . 1

VAN OS.

78 Fruit Piece with a dead Partridge, painted
A magnificent and elaborate drawing in colours, a most perfect imitation of nature 1

OWEN.

79 Vessels in a Breeze,
an admirable drawing in sepia 1

PRITCHARD.

80 The Grand Canal at Venice,
a very fine drawing in colours 1

J. RICHARDSON.

81 Portrait of J. Richardson, *drawing in pen and ink, by himself* 1

SCHELFHOUT.

82 Winter Scene on the Ice, in Holland,
a most beautiful and effective drawing 1

C. STANFIELD, R.A.

83 View on the Clyde,
an admirable drawing in colours, a capital specimen . . 1
84 Glasgow Cathedral,
a magnificent drawing in colours, of the very highest quality . 1

376 · 6

STOTHARD.

85 Female with a cornucopia, design for a Medal of New London Bridge; and Two Figures sitting, *fine* 2 | 1 | | Earl

C. TROOST.

86 A Dutch Woman, whole-length figure, *fine drawing in black and red chalk* . 1 | | 3 | Oliver

87 Woman leading a Child, and other figures, *a very fine drawing on blue paper* . 1 | | 2 | do

W. TROOST.

88 *An extensive Landscape with a river winding amidst mountainous scenery, &c.*
A MOST ELABORATE DRAWING IN BODY COLOURS 1 | | 12 | Earl

TROOSTWYCK.

89 Landscape with a woman and child sitting under a tree, with cows and other animals,
A REMARKABLY FINE DRAWING *in sepia, by this talented artist,* WHOSE WORKS ARE EXTREMELY RARE 1 | 3 | 5 | Grave

J. M. W. TURNER, R.A.

90 THE FISH MARKET AT ROTTERDAM,
A MOST EXQUISITE DRAWING IN COLOURS, ONE OF THE VERY FINEST SPECIMENS IN THE BEST TIME OF THIS MOST JUSTLY CELEBRATED MASTER 1 | 29 | 18 | 6 | Kelly

J. VARLEY.

91 Landscape with trees, &c.
A BEAUTIFUL SMALL DRAWING IN COLOURS 1 | | 10 | Duncan

VERKOLIE.

92 A Dutch Canal with boats, after *De Vlieger*,
a very fine drawing in colours . 1 | | 9 | Rosada

A. WATTEAU.

93 Head of an Indian Boy,
very fine drawing in black and red chalk . 1 | | 5 | Smith

94 Bust of a Man playing the flute,
very fine drawing in red chalk . 1 | | 8 | Palser

412 · 13

95 Whole-length figure of a Gentleman,
very fine drawing in red chalk . 1

96 Studies of Three Figures,
EXTREMELY FINE DRAWING *in red chalk* 1

97 STUDIES OF FOUR HEADS,
MAGNIFICENT DRAWING *in black and red chalk* 1

W. WESTALL, &c.

98 Clare Hall, Cambridge, *in sepia*, and a Landscape *in pencil*, by *J. S. Cotman* . . . 2

C. WILD.

99 Interior of Cambrai Cathedral,
VERY FINE DRAWING IN COLOURS 1

100 Interior of Amiens Cathedral,
VERY FINE DRAWING IN COLOURS 1

SIR D. WILKIE, R.A.

101 SAMUEL AND ELI,
A MAGNIFICENT DRAWING IN COLOURS, AND FULL OF THE FINEST EFFECT . 1

102 A BOY KNEELING,
AN EXQUISITE DRAWING *in red and black chalk* 1

R. WILSON.

103 The Coliseum,
fine drawing in black chalk, washed with indian ink 1

104 View in Rome,
fine drawing in black chalk, washed with indian ink 1

105 View in the neighbourhood of Rome,
fine drawing in black chalk, washed with indian ink 1

106 Campo Lardio,
fine sketch in black and red chalk . 1

107 Landscape with pilgrims; on the back, a sketch of a Female seated
fine drawing in black chalk on blue paper . 1

108 Interior of a Forest,
very fine drawing in black chalk, washed with indian ink 1

109 View of a Castle seen through an arch,
very fine drawing in black chalk, washed with indian ink 1

451·8·

110 Landscape with an artist sketching, *very fine drawing, from Dr. Monro's and Mr. Esdaile's collections* 1 · 17 · White

111 The Falls of Terni, EXTREMELY FINE DRAWING *in black and white chalk* 1 1 1 Palser

112 CAPUCIN CONVENT, LAKE OF NEMI, *the original design for the celebrated picture at Stourhead,* A SUPERB DRAWING *in black and white chalk* 1 10 10 Nottingham

WORLIDGE.

113 Profile Head of a Man, *fine drawing in black lead pencil* 1 · 1 · Wilcox

WRIGHT.

114 A Girl sitting holding a miniature, *pen and bistre, &c.* 1 · 4 · Graves.

ZUCCARELLI.

115 Portrait of a Female, *fine pen drawing, washed with indian ink* 1 · 3 · do

116 A MAGNIFICENT LANDSCAPE, *with a river and a town in the distance,* SUPERB DRAWING IN COLOURS 1 · 18 · Palser

PORTFOLIOS.

117 A Solander portfolio, *purple morocco back and corners,* measuring 24 by 19, lettered *Original Drawings, Italian School, with patent lock and key* 1 } 3 · · Wilcox

118 A similar portfolio, lettered *Original Drawings, Dutch, Flemish and German Schools, with patent lock and key* 1 }

£468 2

END OF SALE.

DRAWINGS BY MODERN ARTISTS.

*** *The following Drawings were received too late to allow their insertion in their proper places in the Catalogue. They will be sold at the end of the Sale on Thursday, the 9th of May, 1850.*

BOSBOOM.

LOT

468·2

119 Interior of a Dutch Church,
A MAGNIFICENT DRAWING IN COLOURS . 1 — 7 · · Graves

BOUILLON.

120 The Triumph of Vespasian and Titus, after GIULIO ROMANO,
A MOST ELABORATE AND MASTERLY DRAWING *for the engraving in the Musée Français* . 1 — 1 10 · Col.

J. CATZ.

121 A GRAND LANDSCAPE WITH A DUTCH FARM, CATTLE, &c.
A MOST BEAUTIFUL AND HIGHLY FINISHED DRAWING IN COLOURS, A CHEF D'ŒUVRE OF THE MASTER 1 — 10 2 6 White

J. COZENS.

122 View on the Lago Maggiore,
a very fine drawing in colours . . 1 — · 12 · Fuller
123 View on the Mediterranean between Vetri and Salerno,
a very fine drawing in colours . 1 — · 11 · Evans
124 The Temple of Minerva Medici at Rome,
SUPERB DRAWING IN COLOURS . 1 — · 15 · White

GAINSBOROUGH.

125 Landscape, with a house surrounded by trees, &c.
SUPERB DRAWING *in black and white chalk* 1 — · 7 · Olivier
126 Landscape with a castle, &c.
MAGNIFICENT DRAWING *in black chalk, washed with indian ink* . . 1 — · 16 · Stogdell

V. MORANI.

127 THE TEMPTATION AND THE EXPULSION OF ADAM AND EVE, AFTER MICHAEL ANGELO,
A MAGNIFICENT AND ELABORATE DRAWING IN COLOURS, RENDERING WITH GREAT FIDELITY THE ADMIRABLE EFFECT OF THE ORIGINAL . 1 — 4 · · Col.

495·15·6

SCHOTEL.

128 Dutch Fishing Boats in a breeze
A MOST BEAUTIFUL AND SPIRITED PEN DRAWING, *washed with indian ink* . . 1

129 Dutch Vessels at Sea in a gale,
AN ADMIRABLE PEN DRAWING, *washed with bistre* 1

130 Dutch Fishing Boats at anchor,
A MAGNIFICENT PEN DRAWING, *washed with indian ink* 1

STOTHARD.

131 Four Philosophers sitting, and two Figures dancing,
most spirited drawings, framed and glazed 2

SIR D. WILKIE, R.A.

132 PEASANT WOMEN, &C. SITTING NEAR A FOUNTAIN AT NISMES,
A MAGNIFICENT DRAWING IN COLOURS 1

PICTURE.

T. DAIWAILLE.

133 LANDSCAPE WITH A CHATEAU, COTTAGES, TREES, &C., PROBABLY A VIEW IN FLANDERS, EXQUISITELY PAINTED; IN A RICHLY ORNAMENTED FRAME . 1

PORTFOLIOS.

134 A capital Solander Portfolio, *green morocco back and edges*, measuring 20 by 16, *with desk attached for the purpose of exhibiting drawings*, lettered *Original Drawings, Dutch and Flemish Schools, with lock and key* 1

135 A similar Solander Portfolio, *of the same size*, lettered *Original Drawings, Italian Schools, with lock and key* 1

136 A similar Solander portfolio, but measuring 25 by 20, *with lock and key* . . 1

THE END.

First Days Sale "	203	10	.
2nd " "	264	16	
3rd " "	269	13	
4th " "	285	19	
5th " "	359	10	
6th " "	429	5	
7th " "	431	10	6
8th " "	311	16	.
9th " "	236	"	"
Drawings "	529	4	6
	£ 3321	4	-

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